EVERY PROGRAMME FROM EVERY STATION (March 11-17)



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They Did it For the Movies.

Will they do it for Broadcasting? In his article 'Astyanax' speaks up for the 'Highbrows,' whose influence, he maintains, may be as excellent for the progress of Broadcasting as it has been for that of the Cinema.

WHAT is a highbrow? Very few people will give the same answer to this question. It depends on the comparative height of the brows of the people you ask! One man will tell you that the highbrow is a man who snobbishly pretends to appreciate the unintelligible, and make obscene and uncomplimentary references to the readers of Miss Gertrude Stein, who in her more serious moments is capable of such paragraphs as the following:—

Simply and simply and simply, simply simple these. Simply so that in that way, simply in that way, simply so that simply so that in that way.

There are, of course, silly highbrows, much as there are silly people of every brow. Another, rather more sincerely, will answer that the highbrow is a person of genuine good taste, who is not ashamed to say so. On the one hand, I think you will agree that the highbrow is intelligent and appreciative—rather beyond the ordinary; on the other, that he is inclined to be self-assertive, intellectually rather priggish and vocal—also beyond the ordinary. His real taste, the subjects of his assertions, will vary. But he will possess both. And, though you will probably dislike him, you will also quite probably admire him—in a slightly furtive way.

Now, it may be disturbing, or repulsive; it may be a sign of decadence, or it may not; but the fact remains that the two outstanding artistic products of the present century are the Radio and the Cinematograph. Our present civilization gave birth to both. The question is whether, in their turn, they will not put an end to this civilization of ours altogether.



THE WORKERS ATTACK THE HEART MACHINE

A scene from *Metropolis*. Five years ago this triumph of lighting and constructional technique would not have aroused the enthusiasm which last year greeted its "general release." 'Where the highbrows lead, the public follows,' says 'Astyanax.'

A good many people say that they will. They point to wireless and the screen as the outstanding symptoms of an age of vulgarity alike in living and thinking. They assert that the universal is always the third rate, and talk about selection being the basis of all true art. They are, in short, highbrow in their attitude towards modern life. (And there is a certain amount of truth in what they say.)

We find, then, that such people tend to cast disparagement on the cinema and the wireless. That is the first great point of contact between these two new Art-crafts. The second lies in the vital fact that no mere opposition, however much it may be justified, or however well it may be expressed, has the remotest chance of interfering with their increasing possibilities and, consequently, with their influence. Both have come to stay. But it is rather curious that while the highbrows have now in great numbers gone over to and adopted the cinema, they are showing far greater hesitation to come to terms with wireless in the same way.

Not long ago it was almost impossible in this country to see any film which had not come from Hollywood with the trade-mark 'for consumption by hicks' almost printed upon it in letters of

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flame. People talked with humour, and truth, of films "being made by half-wits for half wits" and so forth. Then some highbrows, who had come to believe in the screen as a possible art, announced a great discovery. They proclaimed that any film made in Germany, and one or two made by certain favoured Americans, notably Mr. Chaplin, were not vulgar entertainment at all. They were serious works of art, to be treated with reverence, and criticized as carefully as a Beethoven Symphony, a Greco painting, or a novel by Tolstoy. In short, films were made safe for highbrows—and ultimately for intelligent people of all kinds.

Now, as I have said, highbrows, though in themselves a small minority of the people in this country, make up about two-thirds of public opinion. They write and talk and move about, whereas most people are obliged by circumstances to remain more or less static, and lack the gift of expression with tongue and pen. The result was that a more critical and intelligent point of view with regard to films swept the country, not only here, but also in America. People began to take the cinema seriously—to go to special films as they go to special plays. German films found a market everywhere. German actors and directors, such as Dupont, Pommer, Leni, Murnau, Jannings and Veidt, were seized upon by Hollywood. And even the most ordinary films began to be produced under the influence of so-called "highbrow" methods and technique.

Here comes the point that I wish to make. The highbrows had created a serious interest in a new art. It happened so, because the possibilities of the new art were always there, but could not be developed without the degree of vocal opinion which only the highbrows could supply.

The highbrow is, so to put it, a John the Baptist crying in the wilderness. He preaches a new thing, which is strange at first, but yet, through its universality, predestined to be taken into the heart of the people, as soon as the people come to realize and understand it. He is just an intelligent person who spots the best a little in advance of his fellows. He spotted Wagner, he spotted Conrad, he spotted Emil Jannings. In time, the highbrow taste becomes the general taste, because the ordinary intelligent man likes the best in every department of art and life.

It is this serious interest and belief in the limitless possibilities of a new art which is the present crying need of Radio. I believe this interest and belief is being created, but too slowly. There is something impersonal about Radio artists and directors, which makes it difficult to achieve. Of course, it is far easier to see than to listen. And a film can be repeated and revived again and again all over the world, on the strength of a minority's enthusiasm, till it is finally recognized and generally acclaimed as a milestone or a masterpiece. To do the same thing with a new experiment in broadcasting, which occurs only once ephemerally, somewhere in the middle of an average Radio programme, is much harder. The original cannot be repeated indefinitely, since in broadcasting, as opposed to the cinema, practically the same audience listens everywhere every night.

Radio should neglect no opportunity of adopting the suggestions of the "highbrow." We should be inclined to favour rather than to suspect him, for he points the way to new things—something beyond that half-way to Paradise, which is peopled with those mild creatures whose admiration is only for the "safe" and "sound" and "tried" and accepted" things of life.

While the Cinema remained constant to the Woolliser West, the happy ending, and the butter-slide, it remained also an insignificant amusement, of which people were furtively rather cynical. While Radio keeps along the well-worn lines of ordinarily "good" programmes, it will remain an astonishing and occasionally useful toy.

The real advantage given to the films by their highbrow sponsors was that of improved technique, which came to be applied to average films of universal and fundamental appeal. On the same lines Radio must be influenced by the minority of its vocal enthusiasts to the continual perfection of its technique. The necessary experiments may lack general appeal, but that can temporarily be disregarded as a necessary evil. And the resulting good will be applied to the immense benefit of programmes, which in all other respects will keep their universal and fundamental appeal.

Then, as in the case of the Cinema, the highbrow will have done his job, and justified his existence! 'ASTYANAX.'

For St. Patrick's Day.

This delightful legend of St. Patrick's Dinner is by James Stephens, Ireland's foremost poet and novelist, who is himself taking part in the 5GB programme on St. Patrick's Day, March 17.

SAINT PATRICK'S first appearance in Ireland followed the course of all the invasions that preceded his. He first attempted to land on the eastern coast, but was repulsed there. Thereupon he sailed to the north, where he was welcomed. From thence he penetrated southwards, and gradually won the country to his will, for the will of a saint is an inflexible thing and must be bowed to; but the eastern populations of every land are the most stubborn people that live, and even a saint is hard put to to win them over.

There are two small fishing villages on the eastern coast of Ireland; they are called Rush and Lusk. It was at the village of Rush that Saint Patrick first tried to land. He did land there, indeed. His dinner even was prepared, and was spread for him on a grassy plot nigh to the shore. But, before the Saint could eat his dinner, the inhabitants of Rush descended from their village, drove the Saint and his escort back to their ship, and then—for to the victor belongs the spoils—the bad men of Rush ate Saint Patrick's dinner. The legend says so.

The Saint's fortune elsewhere in Ireland was too immediate and too bright to permit him bear an unappeasable grudge towards the people of Rush, even though they had repelled him and ate his dinner. But for long generations this little village was famous through the land, and its people were discussed with affectionate astonishment by all the rest of Ireland that had never chased a saint nor pilfered the nourishment of any holy man.

But this talk ceased at last. The men of Rush had been sea-dogs from immemorial time: hard-handed, impatient men who would reply to an ambiguous word or smile with a hammer-like thumping on the lip that ventured to be ambiguous in their neighbourhood. The legend was kept alive only in one place, but that was the most inconvenient place that could be—it was the neighbouring village of Lusk, where also dwelt hard-handed and tarry seamen. And, to this day, any inhabitant of Lusk who feels an imperative need to batter upon or to be battered upon can be immediately obliged if he will merely walk to the next village and make stentorian inquiries there as to who "ate Saint Patrick's dinner."

Some small number of years ago there was an uproar at the other end of the world. Away it was, in a remote and but rarely-visited Chinese port. Two small sailing vessels had put into that port. Perhaps flying from a storm. Or they might have been pearl-fishers in those waters. Even, they could have been pirates, if the Chinese seas and a story require such an aid to interest. Whatever they were they were there; their bottoms all barnacled with Chinese barnacles, and now all snug in a Celestial port.

They had not arrived together; and the crew of the first ship had made the inevitable bee-line for the refreshment that tough and tarry sailormen crave, whether they require it or not. This crew (if tea be deep) was already deep in its tea when the second crew arrived—on the same bee-line, and with the same urgent needs.

There is usually a pause of good manners ere sailors fraternize. Ten minutes may elapse before they smack hearty smacks on hearty backs and bellow on each other to have more tea. During the earlier of these ten minutes they see or perhaps spy one another rising, as it were, on an horizon, and watery space is still heaving between them. Within eight minutes, however, they are within hail, and thereafter the rest is easy, the rolling to each other's board being managed within a minute. So it was with these crews.

The new-comers elaborately ignored the others, and the others returned that compliment. But the new-comers, discussing in whispers as to the refreshment and the quantities of it they intended to be interested in, listened also to the more unrestrained converse of their peers at the other end of the room. As that conversation proceeded the second crew began to steal glances at each

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'What Do You Listen For?' No. 2.

When Is a Voice Not a Voice?

And what is good singing? There is today a greater and more appreciative audience for singing than ever before in the history of music. But how many listeners are able to criticize the voices they hear broadcast? In this article, Mr. Herman Klein, *doyen* of British music critics, briefly and simply explains the standards by which singing can be judged.

TO instruct those who have to stand before the microphone is for me a familiar task. Never until now has it been my lot to perform the same function—not viva-voce, but in cold print—for my millions of fellow-listeners. Instead, therefore, of considering how things are done, my present duty is to describe how they should sound; that is to say, the particular qualities that our ears should 'listen for' in the voice and the art of the singer as heard through the head-phone or loud-speaker.

Let us take the voice first. It is much simpler to say that we like a voice than to tell what that voice is like. We only know, to begin with, whether the sound of it pleases us; whether it has a sweet, musical quality which appeals to our ears. We may possibly think it disagreeable and wish it would 'go away.' Those are sensations that we experience in identical fashion under all conditions, whether the singer be standing before us or heard through the intermediary of broadcasting.

But what is not *quite* the same is the something that depends upon the nature of the voice itself. In other words, does the singer possess the kind of tone that can be broadcast without losing aught of its individual timbre or quality? On this point I made not long ago the following observation: 'As transmission and reception approach more nearly to perfection, so does the critical listener more readily discover defects and flaws in the texture of the voice or the technique of the singer.' I would here add that in my experience the tendency of wireless broadcasting is both to show up defects and also enhance the charm of a beautiful, correctly-produced voice.

Now it is not wise to start by looking for flaws, as you would if the voice were a diamond. If they be there, they will show themselves soon enough. First, then, make up your mind about the voice itself. Has it a pure, clear, vibrant tone, and is that tone sympathetic and pleasing? Is it musical in the sense that the delicate chime of a bell is musical—sweet yet resonant, or is it broad and powerful without being noisy and deafening? Try, if you can, to classify the voice. Decide whether it is (in the case of a woman) a light or a dramatic soprano, a mezzo-soprano, or a contralto; or (in the case of a man) a tenor, light or robust, baritone, high or low, or deep bass. It is necessary to be able to distinguish between these various classes; and if you can do so you will know whereabouts in the compass of each voice to expect the fullest measure of volume—perhaps also of characteristic colour. Distinctive tonal character is a valuable asset for the singer because it provides contrast and interest for the listener.



The next point is steadiness. A *tremolo*, as it is often called, is, no matter how slight, a departure from the normal 'straight line' of the tone. It is objectionable and inexcusable; and is none the less so because singers with high reputations are addicted to it. These have allowed themselves to become victims of an evil habit that true scientific breathing would have prevented. A singer with an unsteady voice cannot take in breath without committing one of three faults: a palpable interruption; a hissing sound or 'inspiratory murmur'; or, worst of all, an audible gasp. Not one of these is more justifiable than the excessive *tremolo* known as a downright 'wobble.' A mere gentle wavering may, of course, be pardoned—or should I say overlooked? Few voices are absolutely free from it, and some people positively like it. I am not one of the latter.

We come now to two essentials which, although separate features of good voice-training, are nevertheless to a great extent interdependent. If you hear a voice with an even scale, i.e., a scale which presents to your ear a smooth, well-graduated succession of notes from top to bottom of its range, you may feel certain that either Nature or Art (or both) has properly equalized it. And how? By merging one register into the other (there are three registers in most voices, viz., the chest, the medium, and the head) and thus *obliterating* their joining-places. If you detect a sudden transition from one quality of tone to another in the upward or downward progression of the voice—commonly called a 'break,' only I dislike the term—you will realize that the ideal scale has *not* been achieved.

The matter of intonation need not detain us long. It may take some practice to be able to decide with accuracy whether a note or phrase is being sung sharp or flat, the probable reason why the pitch is not being maintained, and so on. But if your ear tells you the singer is out of tune, compare the voice with the accompaniment (unless your own sense of pitch is a sufficiently sure guide), and, depend upon it, the piano or the orchestra invariably has the true pitch. If there be any disparity it is the voice that is wrong.

Every true lover of singing should cultivate in some degree a critical faculty that will enable him or her to distinguish between the various details which constitute a vocal performance. So far I have dealt with points that concern the organ or instrument. I would now direct attention to the purely executive and interpretative sides of this difficult art.

We may pass rapidly over the matter of technical display. Our ability to estimate examples of florid singing must depend entirely upon our musical training and experience. A modicum of either should enable us to recognize a clean, crisp scale when we hear it, or to differentiate between a slow, clumsy shake and a quick, even one. We must be able to judge whether the various kinds of ornaments or embellishments—particularly those which grace the music of the older masters—are sung so that we can hear distinctly every note of the ornamental figure or passage or cadenza, whatever it may be. For, if executed in a slovenly or blurred manner, what are called 'vocal fireworks' degenerate into a meaningless, pretentious exhibition. Brilliant execution—*coloratura* singing as it is called—is an individual form of vocal art, and whether it be in the style of Handel, Mozart, or Rossini, it must either be perfectly done or left severely alone. Nothing inferior in this direction can be tolerated.

At the opposite pole to such feats of agility stands the art of expression. This is mainly accomplished by means of two constituents, each of vital consequence to the completeness and finish of the result: they are the modulation and colouring of the tone and the clear, correct enunciation of the words. Inasmuch as voice and speech do not interfere with, but are complementary to, each other, you can grasp what each is doing at the same instant. Everything depends upon the skill with which the two things are prepared and combined.

You must be able to hear the vowels, which carry the voice, sounding as pure and natural as they do in ordinary speech. There is absolutely no reason why they should reach your ear distorted and impure. You should be able to discern the sounds of consonants and vowels as plainly in the singer as in the speaker. If you hear little save vocal tone, with only a word emerging now

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BOTH SIDES OF THE MICROPHONE

The Night Fighters.

I AM glad to see that Radio Drama both classical and experimental looms large amidst forthcoming programmes. In the former class I put *The Master Builder* which 5GB is giving on March 19 and the other Stations on March 20, in celebration of the Henrik Ibsen Centenary. This is Ibsen's greatest play and should be notably good to hear. In the experimental direction, there is our indefatigable friend Cecil Lewis, author of *Pursuit* and the *Lord Jim* adaptation (to be revived shortly) who on March 24 (5GB) and March 26 (London, 5XX, etc.) will give us *The Night Fighters*. This play deals with the defence of London against enemy aircraft during a raid. Its scenes, which are many, are laid in R.A.F. messes, aboard various planes in action, and in the ballroom of a superhotel. One gathers that sound-effects will play a large part in this show. They were outstandingly effective in *Pursuit*. Mr. Lewis, who has been combining the writing of radio drama with newspaper criticism of broadcasting, is shortly leaving England for Italy, where he will devote himself entirely to plays. I am sorry, in one way, to hear this, for, though we may be the gainers by many new and interesting experiments in radio technique, we shall lose his criticism which, though it was not always favourable, showed a sympathetic knowledge of broadcasting conditions, and did a great deal to raise broadcasting to its proper position among the other arts as a subject for serious critical consideration.

Five Studios for One Play.

THE plays of Mr. Lewis have been remarkable for the number of studios required for their presentation. In this matter, even Mr. Lewis is to be outdone. On Monday, April 2, there will be broadcast from London and Daventry a play entitled *Speed*, by 'Charles Croker,' the pseudonym of a successful author of stage plays, who has been lately devoting his attention to the technique of radio drama. I hear that *at least five studios* will be required for *Speed*. That will mean long and painstaking rehearsals, for it is no light business to perform a play in five separate places. Each studio has to be in the closest communication with the others, and no hitch must occur in the transference of the action from one to another. These mysteries will, I hope, be revealed in a series of articles on Savoy Hill which the Editor has in mind. *Speed* is, it seems, a satire on the efforts of man to conquer the universe. The action swings between the modern world and Olympus, where the high gods watch and smile at the struggling of mankind. The author describes his play as a tragic-comic fantasy. It has certainly a vein of tragedy in it, for every one of the leading mortal characters in it meets with a violent death. The gods speak in blank verse, the mortals in colloquial prose. Need I say more?

A Sad Immortal.

A SAD and brilliant life was Frederick Chopin's —itself, as it were, a 'nocturne.' Suffering from illness, unhappiness in love, and an artistic temperament, he did not know much happiness in his brief thirty-nine years. His life has been 'romanticized' in various plays and novels, but romance was scarcely its complexion. As to his merits as a composer, there is, however, no doubt. He endowed the piano with a rich and colourful literature of its own. On Wednesday, March 28, a young pianist, Virginia McLean, is to give a Chopin Recital from London, which should attract a considerable 'audience.'

The Last Blue Wave of War.

THERE was a time when the streets of London were coloured tragically with service khaki and hospital blue. Nowadays, it is rare to see either of these colours. There are still, however, more than three thousand war casualties in the London area who wear the old blue. I have seen sometimes on a Sunday afternoon charabancs mounting the slope of Piccadilly laden with these poor fellows, some of whom have been in hospital since 1914. These Sunday outings are part of the work of the Adair Wounded Fund which, assisted by volunteer owners of cars and charabancs, by drivers who give up their Sundays to the work, arranges for these men to come to Town from places as distant as Orpington and Leatherhead to enjoy concert-teas at the Wigmore Hall and elsewhere. Few funds are so economically run, for the cause has many volunteer helpers who have taken these wounded men to their hearts. Theatre and 'movie' parties are arranged and shows given in the hospital wards for men who cannot leave them. Wireless sets are also installed. You can judge for yourselves what splendid work this is. Please make a point of listening on Sunday evening, March 18, when the Secretary appeals from London and Daventry for offers of support and contributions to the Adair Fund. His name is Mr. Basil F. Leakey—but he is known in the entertainment world as 'Alan Adair,' the conjuror. Donations and offers of help should be sent to him at 4, Johnson's Court, Fleet Street, London, E.C.4.

Broadcasting v. Opium.

A NOTE from a correspondent in China reveals the fact that broadcasting played an important part in the recent national anti-opium week held in Shanghai. In support of the cause, a number of Chinese speakers broadcast special talks for students, business men, farmers, and so on, from the Kellog Radio Station. This series of talks was intended for the population outside the city, while within Shanghai a strenuous campaign of posters and public meetings drew the attention of the city to a cause which closely touches the future welfare of China.

Household Talks.

WILL listeners, when applying to the B.B.C. for copies of Household Talks, please note that an addressed envelope and 2d. in stamps should be enclosed, *and not a stamped addressed envelope?*

What Charlot Thinks.

IT looks as though André Charlot, having plunged into broadcasting, is finding the new medium for his gifts for revue production very much to his liking. It must be recalled that he was once very —well, not very *friendly* to the new art. In a chat which I had with him at the Prince of Wales Theatre the other day, he told me that the interest displayed by listeners in his shows had done more than anything else to confirm his belief in broadcasting as a new form of artistic expression. 'There was so much correspondence,' he said, 'that I'm afraid I got a little behindhand in my replies. However, I am taking on an assistant and an extra secretary during my new "season" of twelve broadcasts. Letters of criticism and appreciation will be very welcome—but do ask listeners to write to me at the Prince of Wales Theatre, London, W., and not to Savoy Hill.' The new series of 'Charlot's Hours' began yesterday, and will continue on Thursdays for the next eleven weeks.

The New Series.

THE ideal form of radio revue, Mr. Charlot thinks, is yet to be discovered. Such a state of perfection can only be reached by constant experiment. Try every form of ingredient—only that way will you have any chance of striking upon the perfect pudding. To this end he invites listeners to submit any material which may be suitable in the way of songs, sketches, and so on. Already he has received a number of such which will appear in modified form in the new series. He proposes to continue his Limerick competitions —for the first week or so, at least—but has other ideas for a competition which he may introduce in the near future. He has not yet decided exactly which artists will take part, but told me that Rex Evans, Ethel Baird, and Ralph Coram will certainly be in the cast. It is encouraging to find a man so long associated with the theatre enthusiastic about broadcasting and the opening which it gives to the skilled producer.

Something New in Orchestras.

ONE notices at the theatre that the music played during the *entr'actes* is no longer of the dreamy variety, but stridently syncopated, as though intended to keep the audience awake in its seats. The name of Sydney Baynes will be familiar to London theatregoers of the past twenty years as that of a famous theatre conductor. Mr. Baynes, himself the composer of *Destiny*, the greatest of pre-war valse successes, recognizes the popularity of jazz, that the saxophone and 'drum effects' have come to stay. Accordingly, with a readiness rare in musicians, he has adapted his band to meet modern requirements. On Sunday afternoon, April 1, between 3.0 and 5.20 p.m., he is giving a concert from London and Daventry, consisting of what may be called 'lighter classical music,' specially scored for what is in no sense of the word a dance band, but a band containing certain modifications, such as the inclusion of saxophones. Mr. Baynes and his band will play such items as Keler Bela's *Romantic Overture*, Tchaikovsky's *Humoresque*, selections from *La Bohème*, and Coleridge-Taylor's *Petit Suite de Concert*. The band is appearing, under a more frivolous guise, in *Clowns in Clover*, where it plays dance music so rhythmically that the feet of the audience are Charlestoning all the while under their seats. Their broadcast on April 1 will be a serious experiment with a new type of orchestration. I shall be interested to hear what listeners think of it.

The R.A.F. Band.

THE London and Daventry evening programme on Sunday, April 1, will be given by the Band of the Royal Air Force under the direction of Captain Amers. The R.A.F. Band is very popular with listeners. Its excellence became widely known through the medium of the microphone, for almost from the day of its foundation it has been 'on the air' at regular intervals.

An Aesthetic Conversation.

A FRIEND of mine overheard the following conversation in a suburban train:—

First Traveller: 'They say the wireless has upset the weather all this winter, and they're going to get the B.B.C. to stop it for a while.'

Second Traveller: 'I shouldn't wonder! It can't be good for anybody to have all this ether about in the air.'

BOTH SIDES OF THE MICROPHONE



The History of Dance Music.

I WONDER how many of the aspirants to the Fox-Trot Championship have ever heard of the Pavane, the Branle, the Sarabande, the Alamande, and the Cornuto, or know that these were the dances which lost and won social reputations for their ancestors. It would be a strange experience to take one of the sprig-waistcoated dandies of the Regency, renowned once for the pretty leg he showed in the minuet, to a palais de danse and watch his polite bewilderment over the slithering of the Yale Blues and the convulsions of the Charleston. An equally intriguing experiment would be to conjure young Mozart from the dead and place him in a stall at the Queen's Hall when the Savoy Orpheans or Paul Whiteman's Band were giving one of their Syncopated Symphony Concerts. What would he hear? Just nothing? Or would the stark rhythm of a symphonic fox-trot 'get' him? But this is mere speculation, and goes to show how one's pen can escape one. My actual intention is to tell you that on Friday, March 23, 5GB is broadcasting a programme entitled 'Dancing Through the Ages.' This programme, from Birmingham, will be a *résumé* of dance music of all ages, played by the Studio Orchestra in co-operation with Lloyd's Rhythmic Dance Band. Incidental explanations of the music and its development will be given by William Lloyd.

Sunday Evening from Manchester.

THE programme from Manchester on Sunday evening, March 18, will be given by the Ethel Midgley Trio and the Victorian Trio. Miss Midgley formed her trio—which consists, in addition to herself as pianist, of John Bridge, violin, and Walter Hatton, 'cello—about ten years ago with the object of raising money for the Y.M.C.A. huts. These concerts were so successful that, when the war ended, she decided to continue them. The trio has played in every part of England, and is specially popular in the North. The Victorian trio will sing three groups of songs, including such solid favourites as *Sweet and Low* and *Annie Laurie*.

'Noises Off!'

I AM forewarned by the Cardiff Station Director that his 'Noises Off' programme on Saturday, March 24, will be the first of a series embodying something quite original in vaudeville. That is all the information at my command—except that the artists appearing in this new departure will be John Rorke and Robert Maclachlan, in a sketch, *The Painters*; Muriel White, in songs at the piano; Johnnie and Bobbie; and Jacque Thomas. I cannot listen to Cardiff on my own set, so I shall wait with some curiosity for a report of the happenings on the night of the 24th.

For 5GB Listeners.

TWO 5GB programmes worth noting for next week are the Oratorio Programme on Sunday afternoon, March 18, and the Symphony Concert on the following Saturday. The former will comprise Mozart's famous *Requiem Mass* and Elgar's *Light of Life*, an earlier work than *Gerontius*, but inspired with the same mystical beauty. In the Saturday concert the Studio Symphony Orchestra will play two rarely-heard items, the Overture, *The Devil's Castle in the Air*, by Schubert, and the *Welsh Symphony*, by Sir Frederic Cowen. Bach's *D Minor Concerto* also forms part of the programme, with James Ching as the solo pianist. Both these programmes will come from the Birmingham Studio.

Fogg and Tagore.

ONE of the most promising composers of the younger generation is twenty-five-year-old Eric Fogg. He is a Manchester man, and does a great deal of work from the local Station, which on Sunday afternoon, March 18, is to broadcast his choral work, *The Hillside*, first performed at a Manchester Municipal concert last autumn. The words of *The Hillside* are taken from *The Gardener*, by the Indian poet Rabindranath Tagore:—

> 'She dwelt on the hillside by the edge of a maize-field.
> She worked and dreamed daily to the tune of the bubbling stream. . . .'

Since 1921 the composer has been under the influence of Tagore. He has also set his *Songs of Love and Life* to music. The soloists in *The Hillside* are to be Lily Allen and Harry Hopewell, supported by the Station Chorus and Augmented Orchestra. In the same concert listeners will hear Strauss's tone poem, *Death and Transfiguration* and *The Preludes* of Liszt.

Keats and Fogg.

THE week of March 18 will bring Eric Fogg into prominence, since in addition to the choral broadcast from Manchester on the Sunday, there will be, on the following Saturday, March 24, a Chamber Music Recital from 6GB, mostly devoted to his works. This will be given by the Virtuoso Quartet, Dale Smith, Sidonie Goossens (harp), and the composer himself at the piano. It will include a Rhapsody and Scherzo for String Quartet, No. 1, a group of songs by Dale Smith, and Keats's *Ode to a Nightingale*, set for baritone solo, string quartet, and harp.

The Grand Total.

AT the moment of going to press with Lord Knutsford's article, which was a popular feature of the Leap Year Number, we were unable to give the final figure realized by his record-breaking appeal. In a letter to the Director General of the B.B.C., the 'Prince of Beggars'—whom, inadvertently but deservedly, I promoted in a recent paragraph to 'King of Beggars'—states that the sum realized by his Appeal for the London Hospital on February 5 was £19,050 18s., which came as more than twenty thousand separate gifts. I understand that Lord Knutsford does not contemplate another of his quinquennial appeals. If in 1933 he does undertake the task again, he has set himself a pretty tough record to beat.

The Association of British Radio Societies.

MY recent paragraph of the new Association of British Radio Societies was, I regret to say, incorrectly worded. It gave the impression that this Association was asking for individual members. This is not so. It seeks to bind together existing radio societies, and is arranging to supply its members with lecturers, data for experiments and discussion, etc. The Association has grown out of the Manchester and District Association of Radio Societies, which received so many requests for affiliation from societies outside the district that it decided to make its activities national. All radio society members are asked to send the name of their society and the address of its secretary to Mr. L. A. Gill, Secretary of the Association, Hope House, South Reddish, Stockport, near Manchester, as this will enable the Association to compile an up-to-date list of active societies in 1928.

The Harmonious Civil Servant.

IF you listened to the second broadcast of Honegger's *King David* on November 2 last, you will remember the singing of the Civil Service Choir. This choir is giving a concert of light popular music at the Kingsway Hall on Monday, March 19. This will be broadcast from London and Daventry. The soloists will be Mavis Bennett and Arthur Grannier, the conductor of the choir being Stanford Robinson, who, in addition to this post, holds that of chorus master at the London Station. The first part of the concert, which consists of Bach's *Peasant Cantata*, will not be broadcast. The second part will consist of part-songs by British composers, some of Mr. Robinson's own arrangements of Negro songs, and community singing 'in a new style' (as yet unrevealed).

The Date of Bardell v. Pickwick.

A NUMBER of Dickensians wrote to me at the time of the recent 'Bardell *v.* Pickwick' broadcast, pointing out that the centenary of this should be celebrated on February 14, 1931, since the action was commenced with a letter from Dodson and Fogg to Mr. Pickwick dated August 28, 1830, and the case opened in the following February. However, it may not be generally known, even to Dickensians (who are not all 'edition hunters'), that an errata slip, inserted by the author in the first bound edition of the work, runs: 'Page 185, line 25, for 1830 read 1827' (date of letter from D. and F.). Though subsequent editions have not always observed this correction, the author's own mind in the matter must obviously stand as a ruling. Therefore, the Dickens Fellowship was right when it chose February 14, 1928, as the day on which to celebrate the centenary of the trial.

From a Bradford Ballroom.

A CONCERT arranged by the Bradford Centre of the British Music Society will be relayed by Leeds-Bradford from the ballroom of the Midland Hotel on Tuesday, March 20, when a Madrigal Quartet will sing English madrigals, part-songs by Schubert, and the *Gypsy Songs* of Brahms; Ernest Graves, violinist, will play Grieg's *Sonata in F*; and Harry Horner, bass-baritone, will give a selection of modern English songs.

Your Library List.

FOR the benefit of those of you who were unable to listen, here are the titles of the novels reviewed by Mrs. Hamilton on February 23: 'The Promised Land,' by L. St. Reymont (Knopf); 'All or Nothing,' by J. D. Beresford (Collins); 'Quarrelling With Lois,' by Kathleen Freeman (Cape); 'Domnei,' by James Branch Cabell (Lane); 'An Artist in the Family,' by Sarah Gertrude Millin (Constable); 'East of Mansion House,' by Thomas Burke (Cassell); 'The Marloe Mansions Murder,' by Adam Gordon Macleod (Harrap).

At Last!

I HAVE just received a circular from a gentleman who, from his photograph, appears to be positively bulging with muscle. 'Let me show you,' he says, 'the quick way to Perfect Manhood. I will give you the strength to Lift Huge Weights, Bend Iron Bars, Tear Two Packs of Playing-cards, Break Steel Chains, Tear Horseshoes Apart, Bend four 6-inch Nails all together, Hold Cart-horses in Tug-of-War, Lift Taxicabs, and carry Half a Ton on Shoulders, etc., etc.' Isn't it strange—these things have long been my ambition.

'THE ANNOUNCER.'

(Continued from opposite page.)

beautifies and purifies emotion. We seldom feel pure emotions either of joy or sorrow. Our joys are chequered with all sorts of irrelevant worries and considerations; our sincere regrets and enthusiasms are mixed with vanity and egotism. The poet, in the first place, purifies emotions, paring away, or resolving, the dross which is mixed with them; in the second, he heightens experience, and puts a particular scene, or emotion, or event, in a world harmonious with it. The degree to which this is done differs in the case of different poets. Some stick closer to life than others. Others, like Shelley, etherealize everything they touch; some, like Crabbe, hardly rise above the ground which the novelist treads. This is fortunate, for some readers can only share a certain kind of poetry, and even those who respond to many different poets, have varying moods in which only certain kinds of poetry appeal to them. There is an endless variety of poetry—a poet for everybody. It is most important to remember this, because many, having tried the wrong poet, conclude that *poetry* means nothing to them, and never read it. Some prefer the poetry which lends the charm of imagination to realities, others the poetry which imparts the force of reality to entirely imaginary scenes.

THE important thing for each of us is to find out which is our kind of poetry. If my discourse tonight leaves only one impression, *that there is a poet for everyone*, I shall be well satisfied.

Perhaps I had better give an example of the different degree of imaginative exultation different poets give to some common experience. I could take love or death, many subjects; but I think it will be clearer if I choose one simple common pleasure—say, drinking wine—which poets have been fond of exalting. I shall quote first a verse from Keats about wine; then a poem by Henley. You will see at once that the kind of associations which the two poems call up are different. Here is the verse from Keats:—

O for a draught of vintage! that hath been
Cool'd a long age in the deep-delved earth,
Tasting of Flora and the country green,
Dance, the Provencal song, and sun-burnt mirth!
O for a beaker full of the warm South,
Full of the true, the blushful Hippocrene,
With beaded bubbles winking at the brim,
And purple-stained mouth;
That I might drink, and leave the world unseen,
And with thee fade into the forest dim.

That, you see, is full of longings and associations which do not ordinarily visit our minds when we think of wine. Wine, with Keats, has turned into a drink of the gods, bringing the peace of life-in-death: a potion of divine forgetfulness. Only the exquisitely descriptive line:—

With beaded bubbles winking at the brim,

reminds us of an actual glass of wine which could slake our thirst. Now listen to Henley. Here is a rhapsody with plenty of exultation in it, but it is the exultation of a mood more immediately recognizable by most people:—

The Spirit of Wine
Sang in my glass, and I listened
With love to his odorous music,
His flushed and magnificent song.

——I am health, I am heart, I am life!
For I give for the asking
The fire of my father, the Sun,
And the strength of my mother, the Earth.
Inspiration in essence,
I am wisdom and wit to the wise,
His visible muse to the poet,
The soul of desire to the lover,
The genius of laughter to all.

* * * *

I am life, I am wealth, I am fame:
For I captain an army
Of shining and generous dreams;
And mine, too, all mine, are the keys
Of that secret spiritual shrine,
Where, his workaday soul put by,
Shut in with his saint of saints—
With his radiant and conquering self—
Man worships, and talks, and is glad.

Although there is heightening here, the result is much nearer to the ideas that may occur to the average man remembering the exhilaration which wine can give. It is not poetry of so high or far a flight.

Poetry is usually classified into lyric, dramatic, epic, and elegiac poetry. The word 'dramatic' needs no explanation. A lyric poem is the embodiment of emotion, not the description of it; in lyric poetry it is not the meaning of words or even lines, taken separately, that necessarily counts, but the *feeling* the whole poem conveys, as is the case with a song. A lyric may be like a flower, or a tree, in this sense—that we may take it in without asking what it means. In the case of elegiac, or meditative, poetry, on the other hand, the meaning is far more important; and unless one appreciates the value of the thought in it, one cannot appreciate the poem. The epic sets out to tell a story or unroll scenes before our eyes. Here, then, is room for bare statement and close, accurate description. These must be heightened by emotion, or they might as well be conveyed in prose, but passages which in lyrical or elegiac poetry would seem too like mere statement are necessary in epic poetry.

HERE is one piece of advice, elementary yet of the first importance. When you read poetry, make the words sound in your head. Hear in your mind's ear, not only the rhymes which can hardly escape you, but every syllable and letter in the verses. Poetry is an incantatory art. The stuff of language is words, and words are sounds as well as symbols, and the sound of them is the means the poet uses to convey to us emotion and delicate, undefined ideas. It is not only sound which imitates the thing described—'The murmur of innumerable bees'—you must look out for, but subtler effects. For instance, in that verse in 'The Ancient Mariner,' when the ship is driven by storm toward the south pole:—

'And now then came both mist and snow,
And it grew *wondrous* cold.'

That adjective prepares the imagination for entering in to a magic world; but there is also a shiver in the word. Or such effects as the sudden ecstasy heard in:—

Night's candles are burnt out, and jocund day
Stands tiptoe on the misty mountain tops.

We do not know why this particular arrangement of words should produce that effect, nor did the poet. He only felt, through his ear, it would do so.

I hope I have not struck you as taking a long time to say little. But if you have taken from me three things with regard to the appreciation of poetry—that to do so you must value for their own sake those intermittent moods when to feel seems more important than to act; that there are poems for everybody and for every mood, if one can only find them; that you must hear poetry in your head as you read it—then, if you have taken those things from me, neither you nor I will have wasted this quarter of an hour.

(Continued from page 487.)

and then, you can be sure that the singer is thinking more about his voice than his diction. In that case probably he has never acquired the art of articulating consonants distinctly or of forming beautiful vowel sounds, so that the two shall blend perfectly and thus reveal the respective charms of language and music with equal fullness to your gratified hearing.

Scarcely less important is the other quality of expression to which I have referred. Monotony is one of the principal drawbacks incidental to singing in front of the microphone. It is hard to avoid, but it ought not to be readily excused on that account. The fully-equipped singer has at command infinite *nuances* or shades of colour. Yet how few contrive to give us those exquisite contrasts of tone which, since facial expression cannot here aid the artist, will alone convey the various shades of feeling and dramatic significance that are embodied in the piece!

The voice is also as a rule kept too much and too long at the same dead level of strength. It does not increase and diminish in harmony with the ebb and flow of cadences such as those that Mozart wrote. It does not carry with it the spirit as well as the form of the phrase; in a word, the 'atmosphere' which unfolds for us the heart and soul of the interpreter. It is this lack of diverse treatment which so quickly and frequently engenders a sense of monotony; and yet the voice itself may be lovely enough for anything and its actual management beyond reproach.

Finally, there is the rhythm. If there be melody in the music, especially a well-marked tune in the voice part, note well the sense of rhythm with which the singer marks its accent. Ask yourself, Is this a clean, firm attack, the pure 'middle of the note' from the start, the movement or lilt of the song with all its pulsating energy, the throbbing rise and fall of the voice without 'scooping' up or slurring down?

If you can hear these things and add 'points' for them to those already won along the lines I have defined, be satisfied. You have been listening to a good singer.

The Talk of the Week. No. 8.

How to Appreciate Poetry.

This talk, by Desmond MacCarthy, Literary Critic of the B.B.C., was broadcast on February 23, and created great interest among listeners, many of whom have written asking that it might be included in this series.

SAMUEL BUTLER, when asked to deliver a lecture on the art of life, began by saying that life was like playing the violin in public and learning the instrument at the same time. We can only learn how to live by living. I am afraid we can only learn how to appreciate poetry—my subject this evening—by reading it. Few feel inclined to read poetry often; therefore, few acquire the faculty of appreciating it.

I want to dwell on this point—it is really the heart of the matter.

Consider for a moment two facts which cannot be disputed. First, that no kind of writer and no kind of literature is more highly valued than the poet and the poem. Secondly, that people only read poetry now and then. How are we to reconcile these two facts? When a nation boasts of its greatness its spokesmen invariably mention the names of its famous poets. England is more proud of Shakespeare than of her generals or statesmen; Italians point to Dante; Germans to Goethe; Frenchmen to Racine, or Molière, whenever they wish to be admired by other nations—or to admire themselves. What it shows is that the great mass of mankind do instinctively feel that a nation's poetry is one test of greatness. It follows, therefore, that a capacity for poetry is also a sign of rank in the individual. There are, thank Heaven, other ways of being a fine human being than being a poet, but being a poet, and, in a lesser degree, of course, being capable of sharing, as a reader, the emotions of a poet, is one sign of superiority. In all ages mankind have agreed to honour poets among the greatest of men. There is no fame more sure and lasting than the poet's. Yet, how small a part great poetry plays in the lives of the majority of us! Why do we neglect for so long together this source of noble delight?

The explanation is that the state of mind in which poetry appeals is very different from the one in which we normally live. The



JOHN KEATS.



PERCY BYSSHE SHELLEY.

novelist, the essayist, the traveller, the biographer, the historian, on the other hand, are always, so to speak, at our elbow. They may change the scenery of our thoughts—indeed, we turn to them seeking that change—but they don't require from us that we should change our attitude towards life, our daily manner of feeling. *The poet does.* He even speaks an unnatural language—wonderfully expressive (indeed, far more expressive than ordinary language, once our minds are attuned to it)—the only language in which he can convey what he has to impart. The purpose of metre, the purpose of literary language is precisely to take us (the poet himself would say wake us) out of ordinary moods and lift us into another in which we shall be able to feel, see, and understand things we ordinarily pass over without delight, reflection, or feeling.

Human beings are inevitably intensely practical animals. We spend the greater part of our lives in keeping alive: food, sleep, shelter, clothing—nearly all our time is spent securing these necessities, and, over and above, that sufficiency of respect from others necessary to support a tolerably good opinion of ourselves. Only now and then does the urgency of our needs, and the interests which the effort to meet them excites, allow us to stop and think and feel. It is only at such moments that the poet can get a hearing.

Therefore the fundamental answer to the question 'How can I learn to appreciate poetry?' is—take advantage of those intermittent moments when the struggle after practical aims and personal ends is in abeyance and one looks round at life disinterestedly. One must set a high value on these intervals and seize them when they come. This is far more important than any tip a literary man can give towards appreciating poetry.

That the mood in which we are capable of enjoying poetry is not an ordinary state of mind is shown by the fact that we turn to poetry most readily when something which has happened to us has jolted us out of the ordinary rut: when we fall in love, when death, or its shadow, crosses our lives, or when we experience some sudden and exciting change of surroundings, or when we find ourselves more than usually alone, friends, plans, schemes having failed us. Then we turn to the poets to interpret our sensations. To interpret them and make them significant is the poet's function.

Wordsworth lamented in a phrase which has passed into a sort of proverb that 'the world is too much with us.' As a poet he felt it more keenly than ordinary men. 'We hurry by the procession of our mental images and sensations as we do past the traffic in the street,' intent on our own business, forgetting the noise and movement round us and only looking for the turning or the door we seek. Yet psychologists tell us that we are taking in these impressions all the time unawares. It is these forgotten images and emotions that the poet revives. He revives in us the feelings which were at the time irrelevant to practical purposes, emphasizes the things we ignored, and 'paints again into the picture of life the colours' to which our practical attention was blind. Thus he gives back to us experience in its fullness. When we read a love poem we feel what it was to be in love; a lament, what sorrow is; a poem about a mountain, the sea, a city, the kind of exhilaration we only felt at the time in a confused sort of way. In short, poetry helps us to feel what has happened to us and may happen to us—and if we do not feel, *nothing* ever happens to us. Therefore the general opinion of mankind is justified in setting a high value upon poetry. But poetry also does something more; it

(*Continued on page* 490.)



SAMUEL TAYLOR COLERIDGE.

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Joseph and His Brethren.

Méhul's Opera *Joseph and His Brethren* will be broadcast from 5GB on Monday, March 12, and from London, Daventry, and other Stations on Wednesday, March 14. Listeners will find details of cast, etc., on pages 500 and 508.



TP

The Story of the Opera.

Act I.

An Ante Room to Joseph's Palace at Memphis.

JOSEPH, called Cleophas, is Governor of Egypt. Weary of the honours which Pharaoh heaps upon him, he longs for his native Hebron, and his father Jacob. He still loves his brothers, who once sold him for a slave, and wishes he might see them, to forgive them.

Utobal, his confidant, asks him why he is not happy, and Joseph tells him the story of his boyhood. An Officer enters, announcing the arrival of Hebrew strangers. These are Joseph's brothers—Reuben, Naphtali, Simeon, and seven other sons of Jacob. Simeon expresses their remorse for their betrayal of Joseph. He cannot find rest for his accusing conscience.

Utobal announces the coming of Cleophas. Joseph, whom they do not recognize, asks their business. They tell how the Lord has stricken Israel with famine; and, to his joy, they also tell him that his father Jacob lives. Joseph questions them about himself. Simeon is overcome with contrition, though the other brothers beg him not to betray their secret.

Joseph bids them all return to their father, and bid him welcome to Egypt, where there is food and a welcome for them all.

At the end of the act the people of Memphis enter and acclaim Cleophas. With them the brothers join their praises, and bow down before him.

Act II.

A Plain before the Walls of Memphis, with the Tents of the Israelites. In the foreground a magnificent Tent.

IT is nearly daybreak. Joseph and Utobal enter. Jacob sleeps within the tent, surrounded by luxury. Joseph has not yet revealed himself to his father. The Children of Israel sing their morning prayer. Benjamin, Joseph's youngest brother, comes from the tent, and, not knowing Joseph, tells him how he is mourned as dead, and how Jacob ever grieves for his son. Joseph asks that he may for a moment look upon Jacob, and as Benjamin draws the curtain of the tent, he kneels in humbleness to the old man, asleep. He learns from Benjamin that Jacob is blind. Benjamin leads forth Jacob, who tells of a dream in which he saw one resembling Joseph, who bowed before him. He longs for his lost son, and ever, with the eye of memory, sees his face.

Joseph is about to reveal himself to his father when Utobal comes to announce the people's wish to carry their Governor through the streets in triumph. Joseph decrees that Jacob and Benjamin shall ride with him. The procession is formed, the people singing a paean to their Governor.

Act III.

A Banqueting Hall in Joseph's Palace.

JACOB, Joseph, and Benjamin sit upon a dais, the brothers near them. All are clothed in splendid robes. Maidens sing choruses of rejoicing.

Utobal enters with disturbing news. Envious enemies have complained to Pharaoh of Joseph's sharing his honours with strangers and commoners. The people, he says, are stirred up to wrath.

Joseph goes to see Pharaoh, whilst Benjamin comforts the anxious Jacob. Simeon enters, and Jacob, though he cannot see his face, feels that he is distressed. Simeon tells him that Joseph still lives, and Jacob reproaches his son for letting him mourn Joseph as dead all these fifteen years. Simeon tells how he and his brothers sold Joseph to Arab traders. Jacob calls on the God of wrath and vengeance for aid.

Joseph, entering, is begged by his brothers to intercede for them. He pleads with the old man, crushed with grief, and his plea is effectual. Jacob listens to their repentance, and forgives them. The brothers determine to seek Joseph through all Egypt, and when he is found, to sell themselves as slaves to buy his freedom. Joseph reveals himself to them, and kneels for his father's blessing. The old man, with overflowing heart, cries his gratitude to God for His infinite mercy, and father and sons join in his song of praise and thankfulness.



TP

The Opera and the Composer.

MÉHUL will be known in the history of music as the first composer to defy tradition—and an Emperor. In composing *Joseph* he destroyed an age-long tradition, by demonstrating that an opera could be beautiful without a love interest. Hence in *Joseph* there are no leading female characters, though the part of Benjamin is allotted to a mezzo-soprano. Méhul composed twenty-four operas, but none approach the beauty and fascination of *Joseph*. It is generally conceded that he was influenced by Mozart and Gluck. The latter was his chief inspiration.

The sweet disposition of Gluck was reflected in the character of his *protégé*. Méhul's recollections of his early, bitter struggles with poverty encouraged him to defy the Emperor Napoleon.

After Napoleon's coronation, Méhul was approached by the Emperor to accept the position of 'Court Musician.' Méhul desired to share it with his friend and rival, Cherubini, who was detested by Napoleon. The Emperor expressed himself in no uncertain terms. Méhul's noble character prompted this dignified and defiant reply to Napoleon:—

'I can only accept the place on condition that you allow me to share it with my friend. . . . It is certainly his misfortune to have failed in securing your good opinion, but in point of sacred music he is superior to all; he is straitened in his circumstances, has a numerous family, and I should feel happy in reconciling you to him.'

Napoleon repeated that he would not consent to the joint position. Méhul's final reply was:—

'Well then, I must positively decline; nothing can alter my determination. . . . I will not allow it to be said that I take advantage of the kindness you show me in order to receive every place for myself and deprive a celebrated man of what he is so justly entitled to claim at your hands.'

Napoleon appointed another Frenchman—Lesueur.

Méhul's operatic reputation is due to the opera *Joseph*. Though practically excluded from French opera houses, it is frequently performed in Germany.

Few operas roused so much excitement before production. Within ten minutes of the opening of the box office every seat in the theatre was occupied.

The music is simple and dignified. The omission of a love story threw considerable responsibility on Méhul, who succeeded in writing a score that needed no theatrical atmosphere to produce effectiveness.

The overture is written in the old style. An adagio (a slow movement) is followed by a fast section which closes with fourteen bars of slow, soft chords. This is superseded by a melody which is nearly reproduced in Hérold's *Zampa* (it is also heard after the first recitative). The song that follows might have been written by Mozart. *Romance* is a charming song with an unusually fine accompaniment.

A sturdy and virile solo for Simeon precedes a magnificent chorus by the brothers. In the finale to Act I the bass strings have a brilliant effect. Another chorus brings the act to a glorious climax.

The Entr'acte to Act II is suggestive of Hebraic environment. The depressing key of C minor intimates something more strenuous to follow. The change to the major is impressive. The Hebrews chant their morning prayers—males first, the females repeating the harmony. The accompaniment there is broad and magnificent. It consists of a series of sustained chords at intervals. Both sections combine for the brilliant ending. It is interesting to compare this chorus with that of the Hebrews in Act I of *Samson and Delilah*, written seventy years later! The arrangement for the mezzo-soprano song is delicious. The bassoons, clarinets, and flutes have a splendid part written. A concerted choral movement, which includes a dignified prayer from Jacob, which might have been written by Schubert, precedes the finale.

Act III has a bright and fascinating Entr'acte, an enchanting chorus for females with a brief solo for 'a voice.' A pleasant solo in D major for Joseph heralds a magnificent finale.

PROGRAMMES for SUNDAY, March 11

10.30 a.m. (*Daventry only*) TIME SIGNAL, GREENWICH; WEATHER FORECAST

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.) (1,604.3 M. 187 KC.)

11.0 A MILITARY BAND CONCERT

THE WIRELESS MILITARY BAND, conducted by B. WALTON O'DONNELL

ENID CRUICKSHANK (Contralto)

ASHMOOR BURCH (Baritone)

BAND

March, 'Lorraine' ..... *Canna*
Overture to Thackeray's 'Vanity Fair' *Percy Fletcher*



3.44 ASHMOOR BURCH

The Devout Lover ..... *M. V. White*
To Anthea ..... *Hatton*

3.58 BAND

In the Steppes of Central Asia ..... *Borodin*
A Musical Box ..... *Lindoe*

4.0 ENID CRUICKSHANK

A Song of Shadows ..... *Timothy Tooley*
Praise ye the Lord ..... *Bantock*

4.6 BAND

Ballet Music from 'Masaniello' ..... *Auber*

4.18 ASHMOOR BURCH

Promesse de mon Avenir (Promise of my Future, from 'The King of Lahore') ..... *Massenet*
L'Heureux Vagabond (The Happy Vagabond) *Bronsuis*



4.26 ENID CRUICKSHANK

O that it were so ..... *Frank Bridge*
Hindoo Love Song ..... *William James*
A Slumber Song of the Madonna .. *Michael Head*

4.34 BAND

Suite, 'In Norway' ..... *Coquard*
In Molde; At the North Cape; The Dance

4.50 ASHMOOR BURCH

Love went a-riding ..... *Frank Bridge*
Five Eyes ..... *Armstrong Gibbs*
My Father has some very fine sheep *arr. Herbert Hughes*

4.58 BAND

Entry of the Gods into Valhalla (from 'The Rhinegold') ..... *Wagner*

5.6 ENID CRUICKSHANK

Where Corals Lie ..... } *Elgar*
Sabbath Morning at Sea ..... }

5.14 BAND

Tarantella of Helphegor ..... *Albert*

5.22 READINGS FROM THE OLD TESTAMENT

'Wisdom and Folly'

Proverbs xi, verses 1 to 14

5.30-5.45 'LE CHRIST CHEZ LES OUVRIERS'

The Second of two religious addresses in French, written by Father PIERRE LHANDE, S.J., and read by Father MARTINDALE, S.J.

7.55 ST. MARTIN-IN-THE-FIELDS

THE BELLS

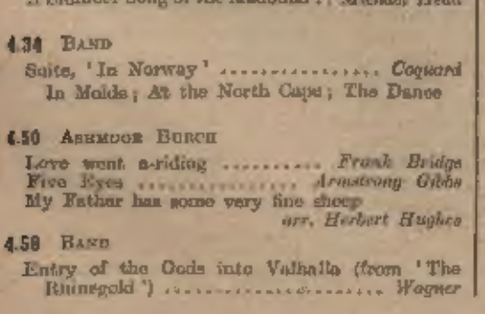
8.0 SERVICE

Hymn, 'Praise to the Holiest in the Height'
Confessions and Thanksgivings
Psalm No. 121
Lesson
Magnificat

A LINK WITH BELGIUM.

A landmark in international broadcasting will be passed tonight, when Belgium and Britain will be in close communion on the air. At 9.5 a Belgian National Programme will be broadcast from London and Daventry, giving British listeners an impression of the music, the culture, and the life of their neighbours across the Narrow Seas. It will be followed by a chance to hear Belgian music at first hand, when the singing of the Lega Choir will, by a triumph of co-operation involving the use of no fewer than seven repeater points, be relayed from Liège.

The pictures on this page show some typical scenes in Belgium's historic cities. On the left are the great Square of Bruges and the Palais de Justice at Brussels, and on the right the Church of St. Paul in Liège and the Grand Place at Antwerp. (*Pictures by E.N.A.*)



Address: What is God Like?—II, God and The World's Pain, by The Rev. ERIC SOUTHAM, Vicar of St. James, Pokesdown, Bournemouth
Hymn, 'Jesu, Thy mercies are untold'
Prayers
Hymn, 'To the Name that brings salvation'

8.45 THE WEEK'S GOOD CAUSE: Appeal on behalf of Homes for the Aged Poor, by Mrs. DUDLEY BAXTER (the Mayoress of Kensington)

FOR the poor person who has spent a lifetime of independence, achieved by constant hard work, but has not been so lucky as to save enough for the years when work is impossible, the necessity of passing the close of life in a Poor Law Institution is a real tragedy. To save such people from this tragedy is the object of tonight's Good Cause, which provides, at eighteen homes in London, a room rent free and medical attendance to some 180 aged poor.

Contributions should be sent to the Mayoress of Kensington, the Town Hall, Kensington, W.8.

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN; Local Announcements. (*Daventry only*)
Shipping Forecast

9.5 BELGIAN NATIONAL PROGRAMME

THE WIRELESS SYMPHONY ORCHESTRA
Conducted by STANFORD ROBINSON

THE ORCHESTRA

Overture to 'L'épreuve villageoise' ('The Village Trial') ..... *Grétry*
'Le Chasseur Maudit,' ('The Accursed Hunter') *Franck*

THE Belgian Composer, Grétry (1741-1813), began his musical life with a sore disappointment, and ended it with all kinds of honours and pensions. His disappointment lay in being turned out of a church choir as incapable at the age of eleven; but when he found sympathetic masters, he got on fast enough. At seventeen, he had written some little symphonies, and at eighteen he produced a Mass. Then he attracted the attention of a patron, who helped him to go to Italy. He was economical enough to travel to Rome on foot (falling in with an odd companion, a smuggler). He had still another rebuff there, for his master dismissed him as an incompetent student of composition.



He was not a scientific musician, but he soon found how to set words expressively and to make Operas that were acceptable to the French taste of his day. He wrote nearly sixty such works, and was richly rewarded, not only by popular applause, but by Court patronage. He was made a Privy Councillor by the Bishop of Liège, and a Chevalier of the Legion of Honour by Napoleon, who also gave him a pension of 4,000 francs to compensate him for losses sustained in the Revolution.

L'épreuve villageoise (the alternative name of an opera whose main title was *Theodore and Pauline*) came out in 1784—about the middle of Grétry's operatic career.

9.30 Mr. VERNON BARTLETT: 'Belgium in fifteen minutes'

9.45 SOLLOWAY (Violin) and The Orchestra
Concerto in A Minor ..... *Viewtemps*



10.5 A CHORAL PROGRAMME

by the

SOCIÉTÉ ROYALE 'LA LEGIA,' directed by MONSIEUR GERONIS

(*Relayed from Liège*)

Les Emigrants Irlandais (The Irish Emigrants) *Gossec*
La Vieille Chanson (The Old Song) .... *Radoux*
Le Rossignol (The Nightingale) ..... *Grétry*

10.35 EPILOGUE

10.45-11.6 (*Daventry only*)

THE SILENT FELLOWSHIP

S.B. from Cardiff

Sunday's Programmes continued (March 11)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

3.30 CHAMBER MUSIC

Louise Zyva (Soprano)

Haydn Draper (Clarinet)

The Charles Woodhouse String Quartet

Kinsey (2nd Violin), Charles Crabbe (Violoncello)

Quartet

'Kaiser' (or 'Emperor') Quartet, Op. 76, No. 3 ... *Haydn*

(1) Quick (2) Air with variations (3) Minuet (4) Very quick

HAYDN'S *Emperor* Quartet is so named because its Second Movement consists of a set of Variations upon the *Emperor's Hymn*, more familiarly known to us as the *Austrian Hymn* and as *Deutschland über Alles*. The melody originally belonged to Haydn's native country, Croatia. Haydn made a four-voiced arrangement of it to words that fitted in with the patriotic fervour roused by the wars of 1797, and this arrangement was sung to the Emperor Francis II on his birthday. It was this, and the present String Quartet arrangement of that song, that local popular tune rose to the musical world.

3.50 Leonie Zyva

Wie Melodien zieht es mir (Like melodies, it draws me on) ... *Brahms*
Serenade ... *Schubert*
Sapphische Ode ... *Brahms*

4.0 Isabel Gray

Serious Variations, Op. 54 ... *Mendelssohn*

4.10 Haydn Draper and Quartet

Rhapsodic Quintet ... *Howells*
(Carnegie Collection of British Music)

4.25 Leonie Zyva

Der Nussbaum (The Walnut Tree) ... *Schumann*
With a primrose ... *Grieg*
Slumber Song ... *Schubert*

4.35 Isabel Gray

Concert Study in F Minor ... *Liszt*
Fantasy Impromptu in C Sharp Minor, Op. 66 ... *Chopin*
Waltz in G Flat ... *Chopin*

4.50 Haydn Draper and Quartet

Quintet for Clarinet and Strings ... *Mozart*

POKE of Mozart's friends was one Stadler, who was a fine musician.

Among other instruments, Stadler played the Clarinet, and it was for him that Mozart wrote two works with important parts for these instruments—a Concerto and this Quintet.

The [illegible] was just coming into use in Mozart's days, and he was very fond of it.

In the Quintet, written [illegible] one of his life, he [illegible] more prominent than [illegible] to the four Stringed instruments (two Violins, Viola and 'Cello). Perhaps that was done in order to let the clarinettist shine a little [illegible]

The Quintet is in four Movements, which are respectively quick, then suave, then slow and placid, and in dance style (the usual Minuet) and lastly debonair and dainty. This last Movement is an Air with five Variations.

5.20 Readings from the Old Testament (*See London*)

5.30 5.45 'Le Christ chez les Ouvriers' (*See London*)

7.55 ST. MARTIN-IN-THE-FIELDS

The Bells

8.0 SERVICE

With a Special Address: 'What is God Like?' II. God and the World in Pain,' by the Rev. Eric Southam, Vicar of St. James, Portsdown, Bournemouth

(*See London*)

8.45 'The Work of the Central Council for Recreation' ... A Record of Twenty Years' Progress in Playing Fields Association by Mr. E. A. Eddy (Secretary)

8.50 Weather Forecast, General News Bulletin

9.0 ALBERT SANDLER

and the

GRAND HOTEL EASTBOURNE ORCHESTRA

Relayed from the Grand Hotel, Eastbourne

Betsy de la Porte (Contralto)

Orchestra

Fantasia on Mascagni's 'Cavalleria Rusticana' ... *Mascagni*
Slow Waltz, 'Diana' ... *Byng*

Betsy de la Porte

Softly awakes my heart ... *Saint-Saëns*
I love the Moon ... *Paul Rubens*
If Winter Comes ... *A. M. Thomas*

Orchestra

Selection of Grieg's Works

Albert Sandler (Solo Violin)

Hejre, Kati, 'Hallo, Kati' ... *Vecsey*

Betsy de la Porte

Land of the Long Ago ... *Easthope Martin*
Four Horses of [illegible] ... *Hope-Temple*
[illegible] ... *Hope-Temple*
[illegible] ... *Hope-Temple*

Orchestra

Selection from 'Merrie England' ... *German*

10.35 [illegible]



WISDOM and FOLLY. *Proverbs xv. 14*

5WA CARDIFF. 353 M. 850 KC.

3.30 VALLEYS AND HILLS

A Programme of Native Music and Verse

The [illegible] selected by Warwick Braithwaite

Orchestra ... *Rosas*
Waltz, 'Spain' ... *Waldteufel*

Bella Baillie (Soprano) and Orchestra

With verdure clad ('The Creation') ... *Haydn*

Orchestra

An English Rhapsody. 'A Shropshire Lad' ... *Vaughan Williams*

Ballet Music from 'Boabdil' ... *Wurm*

SOME of the [illegible] was [illegible] but [illegible] many young [illegible] soldiers were [illegible] action in France, in August, 1916. His music tells plainly that he had deep within him the rapture and tranquillity of the English countryside.

Of his small output, two song-cycles and this orchestral Rhapsody are founded on A. E. Housman's poem-cycle, *A Shropshire Lad*. The song-cycles are, of course, settings of certain of the poems, while the Rhapsody is a sort of epilogue to the song-cycles—a reverie, perhaps, on the whole of *A Shropshire Lad*.

THE Opera *Boabdil, the Last King of the Moors*, is founded on an incident in the war of the Spaniards and the Moors, in the fifteenth century. The Ballet Music taken from the work consists of three pieces, a Spanish *Malagueña* (in three time, with a curious [illegible] between two groups of whole beat, two halves, whole), a *Scherzo Valse*, and a *Moorish Fantasia* (two time, commencing with dignified chords and going on to build up the piece over a recurring motif that stumps about in the bass).

Sometimes the *Fantasia* is played first, and the *Malagueña* last.

Hamilton Harris (Bass) and Orchestra

Recit., 'Be comforted' ... *Handel*
Air, 'The Lord worketh wonders' ... *Handel*

Orchestra

Gavotte (Mignon) ... *Ambroise Thomas*
Shepherd Fennel's Dance ... *Lane Wilson*

'THE shrill tweedle-dee of the boy fiddler has begun, accompanied by a booming ground-bass from Elijah New, the parish clerk, who had brought with him his favourite [illegible] instrument, the serpent . . . the dance whizzed on with cumulative fury, the performers moving in their planet-like courses, direct and retrograde from apogee to perigee, till the hand of the well-kicked clock at the bottom of the room had travelled over the circumference of an hour.' (Thomas Hardy's *Wessex Tales*.)

Balfour Gardiner (born in London about fifty years ago) gives us his impressions of the dance in this piece, which is dedicated to Sir Henry Wood. It was written in 1913.

[illegible]

Art thou troubled? ... *Handel*
Were you there? (Negro Spiritual) ... *arr. Burleigh*
Cast thy burden ... *Handel*

Orchestra

Oriental Rhapsody ... *Balfour Gardiner*

Hamilton Harris

The Fiddler, Op. 157 ... *Stanford*
The Old Mother, Op. 83 ... *Grieg*
To Anthea ... *Hatton*

Orchestra

Symphonic Poem, 'Phaeton' ... *Saint-Saëns*

THE rashing youth Phaeton, [illegible] beat permitted by his father, the Sun, to drive the fiery horses out of the horses. The

Sunday's Programmes continued (March 11)

car of flame is approaching the earth, and must set it on fire if nothing can intervene. At the last instant Jupiter hurls a thunderbolt, saving the universe, but destroying the rash youth.

This is the story Saint-Saëns illustrates in his Symphonic Poem.

5.20–5.45 *S.B. from London*

[illegible] APPEAL [illegible] SERVICE IN WELSH

Relayed from Presbyterian Church of Wales, Castle Street, Cardiff.

[illegible] 'Emyn' (749, Camedydd Newydd)

Darllen yr Ysgrythur

[illegible] Erfyniad' (749, Camedydd Newydd)

Gweddi

Cân: Rhew Dyn

Anthem 'Y Arglwydd yw fy Mugail'

[illegible] Lewis Hymn

[illegible] Lewis 637 Camedydd Newydd

Y Bendith

Hwyrol Weddi

7.55 *S.B. from London*

8.45 THE WEEK'S GOOD CAUSE: Appeal on behalf of the British Empire Leprosy Relief Association, by Surgeon Capt. W. R. WILLS, R.N.V.R.

8.50 *S.B. from London* (9.0 Local Announcements)

10.5 CONTINENTAL BROADCAST
Relayed from Liège (*See London*)

10.35 EPILOGUE

10.45–11.5 THE SILENT FELLOWSHIP
Received in Devonport

2ZY MANCHESTER. 384.6 M. 780 kc.

3.30–5.45 *S.B. from London*

7.55 *S.B. from London*

8.45 THE WEEK'S GOOD CAUSE: Appeal on behalf [illegible] Honorary Treasurer, Royal [illegible] Pleasants.

8.50 *S.B. from London* (9.0 Local Announcements)

10.5 CONTINENTAL BROADCAST
Relayed from Liège (*See London*)

10.35 EPILOGUE

6LV LIVERPOOL. 297 M. 1,010 kc.

3.30–5.45 *S.B. from London*

7.55 *S.B. from London*

8.45 *S.B. from Manchester*

8.50 *S.B. from London* (9.0 Local Announcements)

10.5 *RELAYED FROM LIÈGE*
(*See London*)

10.35 EPILOGUE

2LS LEEDS-BRADFORD. 277.8 M. & 297.1 M. 1,080 kc. & 1,190 kc.

3.30–5.45 *S.B. from London*

7.55 *S.B. from London* (9.0 Local Announcements)

10.5 *RELAYED FROM LIÈGE*
(*See London*)

10.35 EPILOGUE

6FL SHEFFIELD. 272.7 M. 1,100 kc.

3.30–5.45 *S.B. from London*

7.55 *S.B. from London*

8.45 THE WEEK'S [illegible] CAUSE

8.50 *S.B. from London* 9.0 Local [illegible]

10.5 *RELAYED FROM LIÈGE*
(*See London*)

10.35 EPILOGUE

6KH HULL. 294.1 M. 1,020 kc.

3.30–5.45 *S.B. from London*

7.55 *S.B. from London* (9.0 Local Announcements)

10.5 *RELAYED FROM LIÈGE*
(*See London*)

10.35 EPILOGUE

6BM BOURNEMOUTH. 326.1 M. 920 kc.

3.30–5.45 *S.B. from London*

7.55 *S.B. from London*

8.45 THE WEEK'S GOOD CAUSE: Appeal on behalf of the Deaf [illegible] Dr. [illegible] Treasurer [illegible] Sir HENRY PAGE CROFT, [illegible] Wireless Appeal') [illegible] Bournemouth Council) [illegible]

8.50 *S.B. from London* 9.0 Local Announcements)

10.5 *RELAYED FROM LIÈGE*

10.35 EPILOGUE

Sunday's Programmes continued (page 477)

Leading Features of the Week:

N.B.—All items from 5XX can also be heard from 2LO.

TALKS (5XX)

Monday March 12

5.0. Dame Henrietta Barnett, The Ideal Home Exhibition.

9.15. Major E. R. T. Wickham: 'King Arranulah and his Country.'

Tuesday, March 13

7.0. Mr. C. J. King: 'The Islands of Flowers.'

Wednesday, March 14.

7.0. Mr. W. T. Layton: 'The League and World Prosperity.'

7.25. Prof. A. V. Hill: 'Speed, Strength and Endurance in Sport.'

Thursday, March 15.

3.45. Miss Violet Brand: 'Clothes for the Small Boy.'

7.25. Mr. R. S. Lambert: 'Pioneers of Social Progress—Robert Owen.'

Friday, March 16.

5.0. Miss E. E. Helme: 'An Eye-witness Account of the London Ladies' Foursomes.'

7.25. Prof. C. H. Desch: 'Metals in the Use of Man—Cutlery and Tools.'

Saturday, March 17.

7.25. Mr. G. O. Nickalls: 'The 'Varsity Boat Race.'

9.15. Miss Ruby M. Ayres, reading from her own works.

MUSIC.

Sunday, March 11

(5GB) 3.30. Chamber Music. The Charles Woodhouse String Quartet, with Leonie Zifado, etc.

(5GB) 9.0. Albert Sandler and his Orchestra.

(5XX) 10.5. The Legia Choir (relayed from Liège).

Monday, March 12

(5XX) 8.0. 'The Marriage of Figaro, Act II' (S.B. from Cologne).

(5GB) 8.0. Mehul's Opera, 'Joseph and his Brethren.'

Wednesday, March 14.

(5XX) 8.15. Mehul's Opera, 'Joseph and his Brethren.'

(5GB) 9.0. Two Comic Operas—'Breaking the Spell,' by Offenbach and 'The Policeman's Serenade,' by Alfred Reynolds.

Thursday, March 15.

(5GB) 7.30. A Hallé Concert (relayed from Manchester). Conductor, Sir Hamilton Harty.

Friday, March 16.

(5XX) 8.0. A National Symphony Concert. Conductor, Sir Landon Ronald. May Huxley, Maurice Cole.

Saturday, March 17.

(5XX) 8.30. An Irish Music Festival, arranged by the Gaelic League of London.

VAUDEVILLE AND VARIETY.

Monday, March 12.

(5GB) 3.0. Tommy Handley.

(5XX) 9.35. John Collinson, Moyna Magill, Maurice Cole.

Tuesday, March 13

(5GB) 6.45. Firth and Scott. Gwen Mawdesley.

Wednesday, March 14.

(5XX) 7.45. Philip Middlemiss, Henri Leon, Ellen Pollock.

Friday, March 16.

(5XX) 10.35. Effie Kalisz, Helen Wilson-Barrett, J. Woodsmith.

Saturday, March 17.

(5XX) 9.35. John Henry, Ronald Gourley, Raie da Costa, John Whiffen and Arthur Hemsley.

DRAMATIC.

Tuesday, March 13.

(5XX) 9.40. 'The Land of Heart's Desire,' a Play by W. B. Yeats.

Thursday, March 15.

(5XX) 9.35. Charlot's Hour. No. VIII.

Programmes for Sunday.

5NG NOTTINGHAM. 275.2 M. 1,090 kc.

3.30-5.45 *S.B. from London*
7.55 *S.B. from London* (9.0 Local Announcements)
10.5 *RELAYED FROM LIEGE*
(See London)
10.35 EPILOGUE

5PY PLYMOUTH. 400 M. 750 kc.

3.30-5.45 *S.B. from London*
7.55 *S.B. from London* (9.0 Local Announcements)
10.5 *RELAYED FROM LIEGE*
(See London)
10.35 EPILOGUE

6ST STOKE. 294.1 M. 1,020 kc.

3.30-5.45 *S.B. from London*
7.55 *S.B. from London* (9.0 Local Announcements)
10.5 *RELAYED FROM LIEGE*
(See London)
10.35 EPILOGUE

5SX SWANSEA. 294.1 M. 1,020 kc.

3.30 *S.B. from London*
5.20-5.45 *S.B. from London*
6.30 *S.B. from London*
7.55 *S.B. from London*, 9.0 Local Announcements
10.5 *RELAYED FROM LIEGE*
(See London)
10.35 EPILOGUE
10.45-11.5 *S.B. from Cardiff*

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 960 kc.

3.30 [illegible] Newcastle Philharmonic Orchestra. [illegible] 3.40 [illegible] Minor Franck. 4.20 Solomon [illegible] D Minor for Pianoforte and Orchestra [illegible] 4.45 Orchestra. Mark Morris (for schools only) [illegible] 5.0 [illegible] Solomon. Nocturne in D Flat. Mar[illegible] Scherzo in B Flat Minor (Chopin). 5.15 [illegible] 5.20-5.45 [illegible] 7.55 [illegible] 8.45 [illegible] on behalf of the Gateshead New Maternity [illegible] R. B. Stephenson, Doctor of Gateshead-on-Tyne. 9.50 *S.B. from London.* 10.5 —Relayed from Liege. 10.35 —Epilogue.

5SC GLASGOW. 4[illegible] M. [illegible] kc.

3.30 [illegible] Scottish Symphony Orchestra, conducted by Herbert A. Carruthers. [illegible] Mendelssohn. Miriam Licette (Soprano) and Orchestra. [illegible] Miriam Licette. Land of Heart's Desire. A Foley's Love song, [illegible] (Kennedy Fraser). Orchestra. [illegible] The Bamboula (Coleridge-Taylor). Duchess Mazurka. Orchestra. [illegible] 6.20 [illegible] from London. 6.30 —Orchestral [illegible] Scottish Symphony Orchestra, conducted by Herbert A. Carruthers. Prelude to "Parsifal" (Wagner). 5.45 8.0 The Church in History. Rev. Dr. A. J. Campbell. The Sun [illegible] City.—Thomas Chatterton. 9.55 [illegible] 8.45 [illegible] by [illegible] 8.50 Weather Forecast. News. 9.0 [illegible] 9.5 [illegible] from London. 10.5 —Relayed from Liege. 10.35 —Epilogue.

2BD ABERDEEN. 495 M. [illegible] kc.

3.30 *S.B. from London.* 5.20-6.0 *S.B. from Glasgow.* 7.55 —*S.B. from London.* 8.45 Weather and news. Announcements on behalf of the Aberdeen Society for the Prevention of Cruelty to Children. 8.50 Weather Forecast. News. 9.0 *S.B. from London.* 9.5 [illegible] from London. 10.5 —Relayed from Liege. 10.35 —Epilogue.

[illegible] BELFAST. 320 M. [illegible] kc.

3.30-5.45.—*S.B. from London.* 7.0 —Evensong relayed from [illegible] Order of Service. Hymn, "Book of Ages." [illegible] Magnificat. Benedictus. [illegible] Anthem. "Darkness Night." Lesson. Hymn. Second Lesson. [illegible] Hymn. Address by the Very Rev. W. P. Carmody, Dean of Down. Hymn. Blessing. Organ Recital from [illegible] 7.55 approx. *S.B. from London.* 10.5 —Relayed from Liege. 10.35 —Epilogue.

In the Near Future.

News and Notes from the Southern Stations.

Sheffield.

A concert, organised by the *Sheffield Daily Telegraph*, in aid of the Derbyshire Royal Infirmary, will be relayed from the Drill Hall, Derby, and broadcast from the Sheffield and Nottingham Stations on Monday evening, March 19.

Bournemouth.

The week's good cause appeal on Sunday, March 18, will be made by Mr. Alec Glassey on behalf of the New Building of the Winton Y.M.C.A., Bournemouth.

The evening talk on Tuesday, March 20, will be given by Surgeon Captain L. F. Cope, R.N. (Retired), his subject being "Some Customs and Usages of the Sea." For his gardening talk on Friday, March 23, Mr. George Dance [illegible] topics of particular interest to Smallholders.

Cardiff

An eye-witness account of Cardiff [illegible] West Ham United will be broadcast at 6.50 p.m. on Saturday, March 24.

A concert by the Bristol Post Office Band at the Victoria Rooms, Clifton, Bristol, will be broadcast at 7.45 p.m. on Wednesday, March 21.

Somerset and Devon songs and stories by Percy Kease, Charles Wreford, and Renee Sweetland will be heard during the programme on Monday, March 19.

The Station Symphony Orchestra and members of the Bristol Symphony Orchestra are giving a concert which Sir Henry Wood is conducting at the Colston Hall, Bristol, on Tuesday evening, March 27. Flora Woodman and Maurice Cole are the solo artists. The profits of the venture will be given to the Lord Mayor of Bristol's Hospital Fund.

Daventry Experimental.

Two cornet solos by P.C. Cook will be included in the City of Birmingham Police Band concert on Wednesday, March 21. The soloist is Roy Henderson (baritone).

The Birmingham Military Band, conducted by W. A. Clarke, will again be heard on Tuesday, March 20. Their programme is of the popular type, and the soloists are Mabel Baker (soprano) and Lena Wood (violin).

A Log Cabin in Colorado, a monologue by Fred E. Weatherly, with incidental songs by Ethel D[illegible] (soprano), Glyn Eastman (baritone) and the St. Augustine's Male Voice Quartet, will form part of the afternoon programme on Saturday, March 24.

An attractive programme entitled "From the Musical Comedies" is promised for Friday, March 23. It will include selections from *Rose Marie* and *Betty*, and songs and duets by Olive Groves (soprano) and Harold Kimberley (baritone).

An interesting programme of chamber music arranged for Wednesday, March 21, includes the Cesar Franck Sonata in A, and Delius' Second Sonata. Songs by Harold Gladstone (baritone) and pianoforte solos by Arthur Budlock are also included.

Forthcoming variety and vaudeville programmes: Monday, March 19, Constance Wentworth and Frederic Lake (folk songs and duets), Frank Cantell and Harry Freeman (violin duets), T. C. Sterndale Bennett (entertainer at the piano), and the Studio Orchestra; Tuesday, March 20, Jack Payne, the Newsboy Whistler, a newcomer to broadcasting, Toni Farrell (syncopations), Richards and Stevens (The Scandalmongers), and Phil Brown's Dominoes Dance Band.



Allinson

FAMOUS WHOLEMEAL THE "All-in" Flour

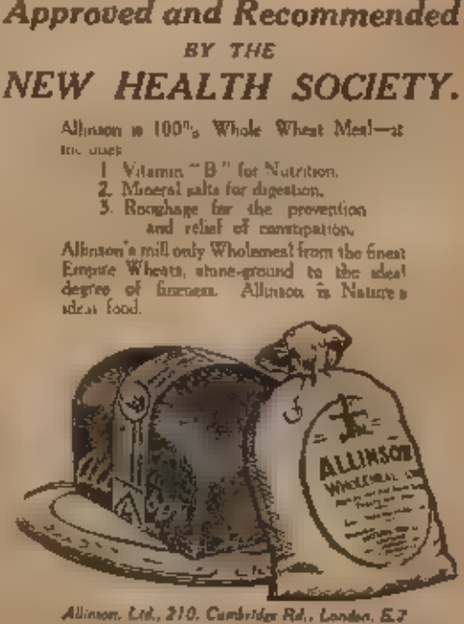
Allinson Wholemeal Bread is obtainable from Bakers everywhere. Be sure when taking delivery that an Allinson Band is used, be lost for it is not only your guarantee of genuine Wholemeal but it also has a redemption value [illegible] obtain a beautifully coloured and faithful reproduction of Rembrandt's £ 00,000 picture, "The Mill."

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PROGRAMMES for MONDAY, March 12

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 kC.) (1,604.3 M. 187 kC.)

10.15 A ... Service ...

10.30 ... TIME SIGNAL, GREENWICH; WEATHER FORECAST

11.0 ... Gramophone Records

12.0 A BALLAD CONCERT
VERONICA MANSFIELD (Soprano)
... THOMPSON (Baritone)

12.30 THE B.B.C. DANCE ORCHESTRA
Personally conducted by JACK PAYNE

1.0-2.0 AN ORGAN RECITAL
By EDGAR T...
Relayed from SOUTHWARK CATHEDRAL

2.30 Miss RHODA POWER: 'Boys and Girls of Other Days—IX, On Board the *Mayflower*'

3.0 Musical Interlude

3.15 'Great Stories from History and Mythology: The Lily Maid—Elaine'

3.20 Musical Interlude

3.30 A HALF HOUR OF SPANISH MUSIC
DORA MENDEZ CHRISTIAN (Soprano)
...

4.0 FRANK ASTWOOD'S PARK LANE HOTEL ... BAND, from the Park Lane Hotel

5.0 Dame HENRIETTA BARNETT: The Ideal Home ...

5.15 THE CHILDREN'S HOUR
Songs from the Elfin Radiar ...
Sung by REX PALMER
'The Story of "Tom and the Otter" from "The Water Babies"' (*Charles Kingsley*)
Some Piano Solos by ...
The Elephant and Castle ...

6.0 THE B.B.C. DANCE ORCHESTRA
...

6.20 ... 'Bulletins

6.30 TIME SIGNAL, ... WEATHER FORECAST, ... GENERAL NEWS BULLETIN

6.45 THE B.B.C. DANCE ORCHESTRA (Continued)

7.0 Mr DESMOND MACCARTHY: Literary Criticism

7.15 THE FOUNDATIONS OF MUSIC
... KEYBOARD MUSIC
Played by ANGUS MORRISON (Pianoforte)
...

THE NEW B.B.C. DANCE BAND.



Today you will hear for the first time the new B.B.C. Dance Band, which has ... Savoy Hill ... to take the place of the London Radio Dance Band. The new band is under the personal direction of Jack Payne, one of the most brilliant of modern dance band directors, whose broadcasts in the past from the Hotel Cecil were very popular with dancing listeners and others.

CONTINENTAL BROADCAST

S.B. from Cologne Broadcasting Station

8.0 'THE MARRIAGE OF FIGARO'

Act II

(*Mozart*)

Count Almaviva	HEINZ HOLWE
The Countess	KLARE HANSEN
Susanna	HENNY NEUMANN KNAPP
Figaro	WILHELM STRIENZ
Cherubino	...
Marcellina	HELENE GUERMANOVA
Basilio	KARL WEISER
Doctor Bartolo	FRITZ BAUR
Antonio	JOHANNES WISSBAUM

... STATION ORCHESTRA

COUNT ALMAVIVA (*Baritone*) is the fickle husband of Rosina (*Soprano*) ... pretty girls, among ... Countess' maid Susanna (*Soprano*) ... betrothed to Figaro, the Count's ...

... his master's ... and hastens the wedding ... Count likes things as they are ... the Countess, who knows ...

... with Susanna, but is in love with ... in general.

Marcellina (*Soprano*) is a housekeeper, Basilio (*Tenor*) is a music master, and Bartolo (*Bass*) is a physician.

In Act II, Susanna and Figaro meet, and the valet tells the Countess of a plan by which he hopes to gain the consent of the Count to his wedding. He has sent an anonymous note to the Count saying that his wife intends to meet a gentleman in the garden. Susanna is to promise to meet the Count there, but Cherubino, dressed in Susanna's clothes, will keep the appointment instead.

The Countess will catch her husband in the wrong, and so humble him.

In the midst of dressing up Cherubino, the Count knocks at the door. After some small complications, Cherubino jumps out of a window, and is seen by the gardener; but Figaro takes the blame on himself, and the Count's suspicions are allayed.

Now comes a diversion. Marcellina comes to complain that Figaro has broken a promise to marry her. The Count is glad, for he has another excuse to forbid his valet to wed Susanna, at any rate, until the charge is looked into. This incident, the climax and end of the Act, is most effectively worked up in Mozart's happiest style.

7.25 M. E. M. STEPHAN: French Talk, including a reading from 'Les ... Changes,' Scene VIII

7.45 WELSH FOLK SONGS
Arranged by W. S. GWYNN WILLIAMS
Sung by MEGAN THOMAS (Soprano)

THESE songs are from a collection, recently issued by Mr. W. S. Gwynn Williams, of some of the oldest folk songs of Wales.

Y Gwydd (*The Loom*) is an evening meditation of a weaver to whom comes the thought: 'Is this the last time I shall ever work at the loom?'

... (*The Miller's Song*) is a tune ... It illustrates, says the ... when ... the farmers ... for song and chat.

The melody of *Blodau 'Y Cwm* (*Flowers of the Valley*) ... from ... *Cambrian Minstrel* of 1845.

The verses set to the next song—*Hiraeth* (*Longing*) are traditional.

The last song is a Lullaby ...

CONTINENTAL BROADCAST

8.0 THE MARRIAGE OF FIGARO
Act II
(*S.B. from Cologne*)
(*Simultaneous Broadcast from ... British and ...* See centre column.)

8.45 Musical Interlude

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Major E. R. T. WICKHAM: 'King ... and his Country'

9.30 Local Announcements; (*Daventry only*) Shipping Forecast

9.35 VARIETY
MOYNA MAGILL
JOHN COLLINSON in Art Songs
MAURICE COLE (Pianoforte)
A SKETCH
'Refusals of Margaret'
Margaret ... PHYLLIS PANTIN

11.0-12.0 (*Daventry only*) DANCE MUSIC: ... BAND, under the direction of RAY STARITA, from the Ambassador Club

Monday's Programmes continued on page ...

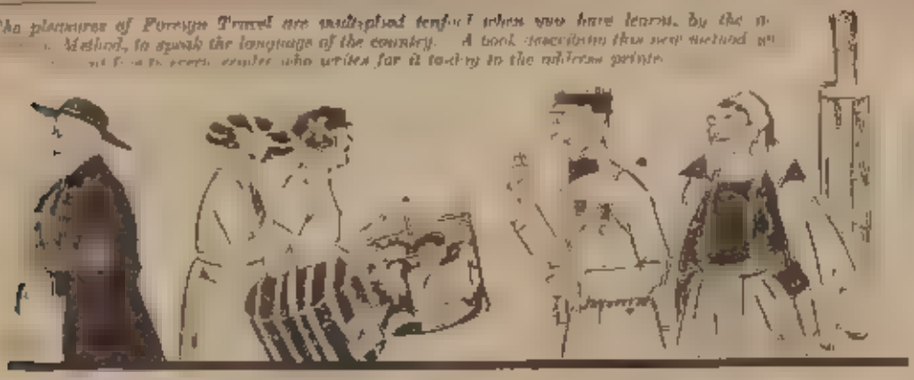


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No.

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Here are two books, one printed in Spanish, the other in German.

Yes.

Can you read them?

Of course.

Well, try and see.

An Hour Later.

My conclusion: I can read and understand every word.

* * * * *

THE above conversation is typical of the experiences of the thousands of men and women who are now learning French, German, Spanish and Italian by the new Pelman Method.

A Business Man, for example, visits the Language Institute of the Berlitz Schools in London. He has only a poor vocabulary. He knows a little grammar, but not much. He doesn't know a single word of German, and yet he leaves the Institute with a book printed entirely in Spanish and another printed in German (neither containing a word of English) and he is able to read them through correctly and to understand every word.

Needless to say, such a visitor is immensely impressed and at once enrols for the Pelman Course in the particular language in which he is interested.

Still more numerous are those who write to the Institute for particulars of the method, and having read them, decide to enrol for one of the Courses. These soon become enthusiastic admirers and advocates of the new Pelman Method.

Revolutionising Language Teaching.

[illegible] French [illegible] and Spanish in Spanish, thus avoiding all translation from one language into another.

[illegible particulars]

[illegible] you to [illegible] you pick up the grammar almost unconsciously as you go along.

It [illegible] dispenses with the [illegible] learning by heart (parrot fashion) long [illegible] rules. By this method [illegible] them so that they stay in your mind without effort.

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It enables you to write and converse in a Foreign tongue, to read Foreign newspapers and magazines, to "listen in" with increased appreciation to talks in foreign languages, and to enjoy the masterpieces of French, German, Italian and Spanish literature, many of which have never been translated, and all of which (especially in the case of Poetry) lose much of their charm in an English version.

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"I may say that I learnt Spanish by your method, and am convinced that it is the best in the world."

Here are a few typical examples of letters received from readers who have adopted this new method of learning French, Spanish, [illegible] and German.

"It would have taken me [illegible] to learn by any ordinary method as much (French) as I have learnt in months by your [illegible]." (P 145.

I have obtained a remunerative post in the City, solely on the merits of my Italian. I was absolutely ignorant of the language before I began your Course eight months ago." (I F 121.

I have recently returned from Spain, where I have been doing Consular work. With only the knowledge of Spanish gained from your Course I was able within a month to tackle any sort of correspondence and conversation." (S C. 279.

"I have only been learning German for four months, now I can not only read it but also speak it well." (G M 146.

"I find your (French) method is excellent, and has been of untold help to me during my time spent on the Continent." (D. 121.

It is a wonderful system you have for teaching languages. So extremely interesting and the old-fashioned rules and regulations eliminated I have learnt more (Italian) in these few short weeks than I ever learnt of French (by the old system) in several years. It is perfectly splendid and I have very much enjoyed the Course." (J.L. 108.)

I have started the Course (Spanish) and find it the best and most interesting I have ever tried." (S P. 108.)

Your method of teaching German is excellent. I find that I never forget a word I have learnt, as it has been acquired so naturally." (G.C. 104.)

[illegible] that I have yet encountered. [illegible] to the old custom of translation I used to memorise pages of vocabulary which proved to be of no practical use, but under your system the words seem to be indelibly written in my mind and I am able to recall them at any time without the slightest effort, using them intelligently in question or answer." (R 268.

I should like to offer you my heartiest congratulations. The way in which it has been planned and taken [illegible] the admirable judgment which is apparent in the [illegible] I me more than anything of the kind I have met before, either in teaching languages or any other subject. It almost brought tears to my eyes to think what I might have saved myself when I first started German, if only I had had your method." (G W 190.)

"I [illegible] from a visit to Spain never having previously heard Spanish spoken. It says much for the perfection of your Guide to Pronunciation that I have not had to alter my ideas on Pronunciation in any particular, finding everything just as I had imagined [illegible] who should [illegible], who impressed on me that it was not flattering me." (S W. 372.)

In fact everyone who has followed [illegible] lighted with the ease, simplicity [illegible] Pelman Method.

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ADDRESS

[illegible] NEW YORK [illegible] MELBOURNE, Wonders Ltd. DURBAN, Natal Bank Chambers. DELHI, 10 Alipore Road.

Monday's Programmes continued (March 12)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 kC.)

2.0 THE [illegible] DANCE ORCHESTRA
Personally conducted by Jack Payne

4.0 LOZELLS PICTURE HOUSE
From Birmingham

FRANK NEWMAN (Organ)
Overture, 'The Merry Wives of Windsor' ... *Nicolai*
Intermezzo ... *Mascagni*

FLORENCE CLEETON (Soprano)
Lullaby, and the Blackbird ... *Scott*

FRANK NEWMAN
Valse, 'Love Dreams' ... *Gillet*
Meditation from 'Thais' ... *Massenet*
March, 'The People' ... *Myddleton*

5.0 A BALLAD CONCERT
MURIEL LAWRENCE KELLIE (Soprano)
HERBERT CAMERON (Baritone)
ALEXANDER NEWMAN (Pianoforte)

MURIEL LAWRENCE KELLIE
Kashmiri Song ... *Woodforde-Finden*
The Green Hills of Somerset ... *Fox-Strangways*
Love is a bird ... *Bemberg*
The Night Wind ... *Phillips*

5.8 ALEXANDER NEWMAN
Etude in A flat ... *Rubinstein*
Etude in C ... *Rubinstein*
Etude in E ... *Rubinstein*

5.15 HERBERT CAMERON
Mary ... *Scott*
A Bunch of Cowslips ... *Hatton*

5.22 MURIEL LAWRENCE KELLIE
Dirdums (Scots) ... *Lawson*
The Day has a thousand Joys ... *Jacobi*

5.30 ALEXANDER NEWMAN
Study in D flat ... *Rubinstein*

5.38 HERBERT CAMERON
Simon the Cellarer ... *Hatton*
All the Fun of the Fair ... *Easthope Martin*
Whilst I'm caressing ... *Leveridge, arr. Newton*

5.45 THE CHILDREN'S HOUR *From Birmingham*
'The Young Potter' by Enid M. ... read by ...
Brigitte Bjoksted (Contralto) 'Camillus' (III), a story of Ancient Rome by Una Broadbent.
Richard Merriman (Cornet)

6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

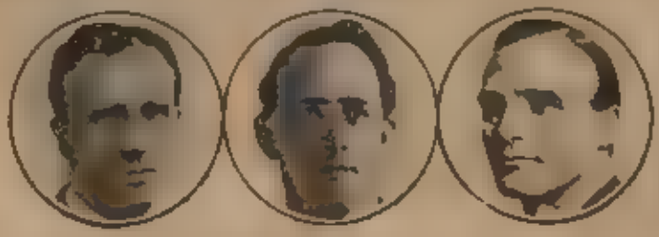
6.45 [illegible] MUSIC
THE BIRMINGHAM STUDIO ORCHESTRA
Conductor: RICHARD WASSELL
Overture to 'The Two Blind Men' ... *Thomé*
Slow Movement in song style ... *Mackenzie*

7.5 EVA TOLLWORTHY (Soprano)
To the Children ... *Rachmaninoff*
Cradle Song from the fields ... *Allitsen*

ORCHESTRA
Air in D (for strings only) ... *Bach*
Concerto in D Minor ... *Bach*

7.35 EVA TOLLWORTHY
Moonlight ... *Cowen*
Fair House of Joy ... *Quilter*
Thoughts have wings ... *Lehmann*

8.0 'JOSEPH AND HIS BRETHREN'
[illegible] Music by [illegible]
[illegible]
Conductor: [illegible]
[illegible]
Joseph ... JOHN ARMSTRONG
Reuben ... HENRY WENDON
Simeon ... SAMUEL DYSON
Naphtali ... HENRY WENDON
Issachar ... DAVID DAVIES
Dan ... ARTHUR JACKSON
Asher ... SAMUEL DYSON
Judah ... ARTHUR FEAR
Levi ... DUNSTAN HART
Zebulun ... JAMES TAYLOR
Chorus and Orchestra of the SOCIETY OF SINGERS
Accompanist ... ETHEL WILLIAMS



SINGERS IN THIS WEEK'S OPERA.
John Armstrong (left), Samuel Dyson and Henry Wendon (right) sing in *Joseph and his Brethren*, when it is broadcast tonight from 5GB and 5NO and from London on Wednesday this week.

[illegible]
The Wireless Military Band
Conductor: [illegible]

8.45 Poems read by DOROTHY HOLMES-GORE

9.0 'JOSEPH AND HIS BRETHREN' [illegible]

10.30 [illegible] ORCHESTRA

10.25 DANCE MUSIC: THE RIVIERA CLUB [illegible] selection of Gems from the Riviera Club

11.0-11.15 JACK [illegible] DANCE BAND

The Organs broadcasting from
5GB—BIRMINGHAM—Lozells Picture House
5NO—NEWCASTLE—Havelock, SUNDERLAND
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5WA CARDIFF. 353 M. 850 KC.

12.0-1.0 London Programme relayed from Daventry

2.30 BROADCAST TO SCHOOLS
Mr GUY N POLLOCK, 'Please to Remember—St Patrick's Day

3.0 A CONCERT

THE STATION ORCHESTRA, [illegible]
Selection from 'San Toy' ... *Sidney Jones*
Overture, 'Plymouth Hoe' ... *Rimmer*

VYRA DAVID (Contralto)
To Music ... *Schubert*
The Arrow and the Song ... *Balfe*
Marguerite's Plaint ('Mephistophiles')... *Boito*

ORCHESTRA
Fantasy, 'The Three Bears'..... *Eric Coates*

LEONARD BURFIELD (Violin)
Chant ... *Jaroslav Vecera*
The Bard of Armagh. } *Herbert Oliver*
Katy's Reel ... }

ORCHESTRA
Minuet ... *Boccherini*
Second 'Peer Gynt' Suite. ... *Grieg*

VYRA DAVID
Song to Spring ... *Phillips*
The Spirit's Song ... *Bemberg*
Ye Gods of the Styx! from 'Antony and Cleopatra' ... *Malashkin*

ORCHESTRA
Selection 'Orpheus' ... *Offenbach*

4.45 Major C. J. EVANS, T.D.: The Castles of Gower

5.0 ORCHESTRA
Nocturne ... *Debussy, arr. Manton*

5.15 THE CHILDREN'S HOUR: The Story of Grieg's Life, with musical illustrations by Margaret Williamson (Soprano) and the Station Orchestra

6.0 London Programme relayed from Daventry

6.30 *S.B. from* [illegible]

8.0 CONTINENTAL BROADCAST
S.B. from Cologne (*See London*)

8.45 *S.B. from London*, 9.30 Local Announcements,

9.35 THE GREAT TREK
THE STATION ORCHESTRA
Selection from 'The Girl in the Taxi'. *Gilbert*
ETHEL GOURIA LEWIS (Mezzo-Soprano)
Ferry Ahoy ... *Brown*
Sleighing ... *Duncan*
ORCHESTRA
Where my Caravan has rested ... ... *Lohr*
HARRIET G. THOMAS (Baritone)
You in a London ... ... *Clarke*
Charabanc Joe ... ... *Wolseley Charles*
ORCHESTRA
March, 'The Girl in the Train'. ... ... *Finck*

10.15 'WOMEN WILL GOSSIP'
A Comedy in One Act by C. M. A. PEARS
Played by THE STATION RADIO PLAYERS

James Frettal (an elderly man) VICTOR FAWCETT
Matilda (his daughter—a young woman)
DAISY CULL
Alfred Gayley (an older man, always called Alfred)
[illegible]
Samuel Smiles (an old roué) WALTER GARDNER
Mrs. Muse (a youngish woman) ..NAN FORTUNE
Mrs. Glummer (an older woman)
MARY MACDONALD-TAYLOR
William Green (the station-master-porter—a young man) [illegible] EVANS

Scene: Mockford Station, a hut on a country line

Programmes for Monday.

[illegible] arrive to catch the [illegible] master, with polite-[illegible] which turns to cynicism, reassures them in turn that he is expecting the train, but not [illegible]

[illegible]
Music of Bach — Fantasia
[illegible] Gustav Lewis
My Ships [illegible] — Barratt
Ernest G. Tarrant
Sea Bard [illegible] — Haydn Wood
10.50-11.0 [illegible]
Selection from "The Joy Ride Lady" — Gilbert

2ZY MANCHESTER. 384.6 M. 780 kc.

12.0-1.0 [illegible]
2.30 [illegible] Programme relayed from Daventry
3.0 Broadcast to Schools
Dr. J. E. Myres, "Ten Great [illegible] Ancient Young Surgeon"
3.20 [illegible] relay [illegible] the Piccadilly Orchestra
4.0 [illegible]
4.15 Orchestral Music (Continued)
5.0 Miss Frances Tracey: "Housekeeping of the Future"
5.15 [illegible] Walker
Bedtime. The [illegible] Nursery Rhymes, sung by Harry [illegible] (for younger children)
6.0 London Programme relayed from Daventry
6.20 For the Boys' Brigade
[illegible]
8.0 [illegible]
8.45 [illegible] 9.30 [illegible]
[illegible]
Kenyon Sheppard (Bullimore Grave and Gay)
[illegible]
Harold Simson
Hector Gordon (The Scottish Entertainer)
[illegible]

6LV LIVERPOOL. 297 M. 1,010 kc.

12.0-1.0 [illegible] Programme relayed from Daventry
4.0 [illegible]'s Dance Band, directed by Edward [illegible] Orchestra of Ballroom
5.0 Lieut.-Commander Reginald Smith, "Ad ventures in Brazil"
5.15 The Children's Hour: "The Seasons"—Songs, Stories, Music and Poems. A Missing [illegible]
6.0 London Programme relayed from Daventry
8.30 *S.B. from London*
8.0 *S.B. FROM COLOGNE*
(See London)
9.45-11.0 *S.B. from London* (9.35 Local Announcements)

(Monday's Programmes continued on page 503.)



"WOMAN who could obtain no RELIEF

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BURNS
and all obstinate skin complaints

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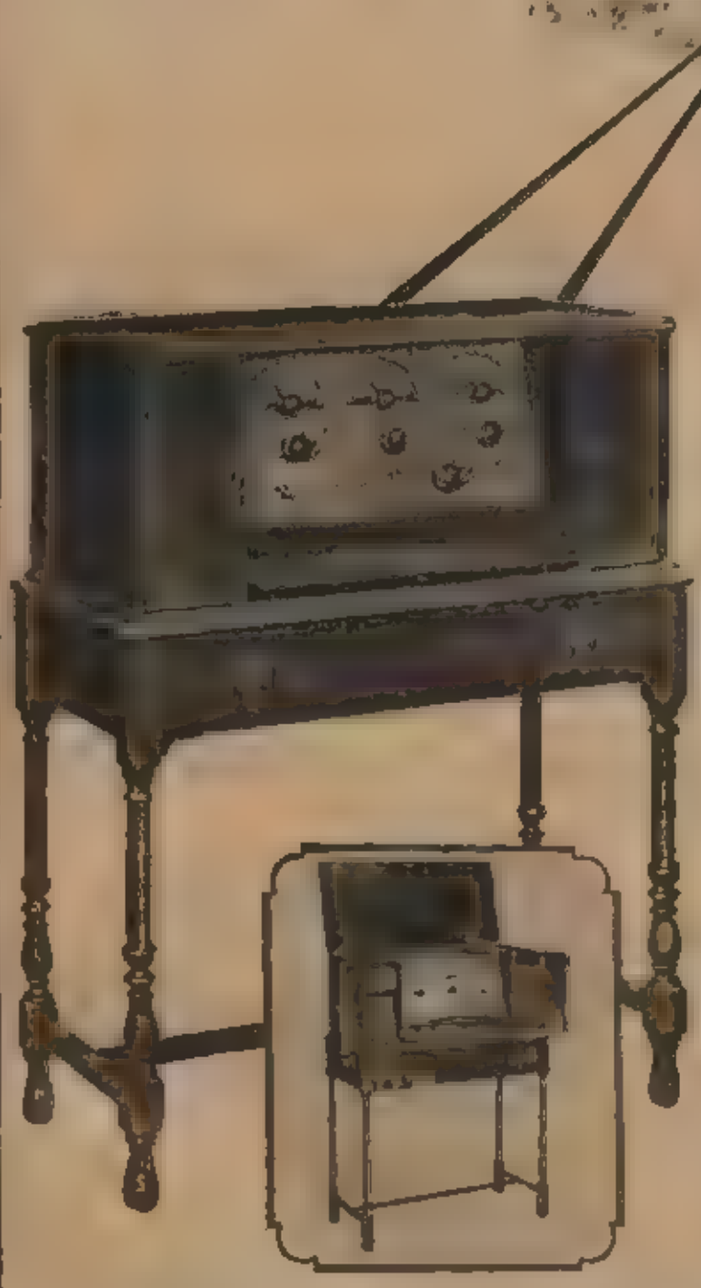
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Monday's Programmes continued (March 12)

from page 501

2LS LEEDS-BRADFORD. 277.8 M. & 352.1 M. 1,080 kC. & 1,190 kC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

THE SCALA SYMPHONY ORCHESTRA, relayed from the Scala Theatre

5.0 London Programme relayed from Daventry

5.15 [illegible]

6.0 London Programme relayed from Daventry

6.30 From London

S.B. FROM COLOGNE

See London

8.45-11.0 S.B. from London (9.30 Local Announcements)

[illegible] 272.7 M. 1,100 kC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

4.15 ORCHESTRA relayed from the Grand Hotel

5.0 Mr. G. WILKINSON: "A Peep at Colombo"

5.15 THE CHILDREN'S HOUR: "Soldier Bill" (Rudyard Kipling). The Story of Wullie Wastrie and the Boy Soldier (Douglas Anderson). The Duel (Douglas Anderson), and several Soldier Songs

6.0 London Programme relayed from Daventry

6.30 S.B. from London

S.B. FROM COLOGNE

See London

8.45-11.0 S.B. from London 9.30 Local An[illegible]

6KH HULL. 294.1 M. 1,020 kC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.0 IRA M. CARNEY: "Table Decorations"

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

S.B. from London

8.0 [illegible]

8.45-11.0 S.B. from London (9.30

6BM BOURNEMOUTH. 326.1 m. 920 kC.

12.0-1.0 [illegible]

2.30 [illegible] from D[illegible]

4.0 TEA-TIME MUSIC by F. G. BACON'S [illegible]

Relayed from W. H. Smith and Son's Restaurant, The Square

5.0 London Programme relayed from [illegible]

5.15 THE CHILDREN'S HOUR: The [illegible] Trio will play First Movement of the Egyptian Ballet (*Luigini*), Ecstasy (*Thomé*), Bohemian Waltz and Valse de la Reine [illegible]

6.0 London Programme relayed from Daventry

6.15 [illegible]

6.30 [illegible]

8.0 S.B. FROM [illegible] London

8.45-11.0 From London (9.30 Local An[illegible]

5NG [illegible] 275.2M. 1,090 kC.

12.0-1.0 London [illegible] relayed from Daventry

2.30 London Programme relayed from Daventry

5.0 A [illegible]

5.15 THE CHILDREN'S H[illegible]

6.0 London Programme received from Daventry

6.20 Boys' Brigade [illegible]

6.30 S.B. from London

S.B. FROM COLOGNE

[illegible]

8.45-11.0 S.B. from London (9.30 Local An[illegible]

[illegible] PLYMOUTH. 400 M. 750 kC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.0 Mr. FRED JOYCE: "The Delectable Duchy and Dartmoor—II, The Land's End District"

5.15 THE CHILDREN'S HOUR: Two Sketches [illegible] Sketches: "In this a[illegible]

6.0 London Programme relayed from Daventry

6.30 S.B. from London

8.0 S.B. FROM [illegible]

8.45-11.0 S.B. from London 9.30 Local An[illegible]

[illegible] 294.1 M. 1,020 kC.

12.0-1.0 London Programme relayed [illegible] Daventry

2.30 London Progra[illegible] from Daventry

5.0 F[illegible] in Spring

5.15 THE [illegible]

6.0 London [illegible]gramme relayed from Daventry

6.20 For the Boys: Brigade

6.30 S.B. from London

8.0 S.B. FROM [illegible] (See London)

8.45-11.0 S.B. from London (9.30 Local Announcements)

5SX SWANSEA. 294.1 M. 1,020 kC.

12.0-1.0 London Programme received from Daventry

2.30 London Programme relayed from Daventry

5.0 Mr. J. C. GUTTERIDGE JONES: "Spring is Here!"

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

8.0 S.B. FROM COLOGNE

[illegible]

8.45 S.B. from London (9.30 Local An[illegible]

9.35-11.0 VARIETY

[illegible]

MORGAN LLOYD (Welsh)

SEYMOUR [illegible] Entertainer

[illegible]

[illegible]

[illegible]

Northern Programmes.

5NO NEWCASTLE.

12.0-1.0 London [illegible] relayed [illegible] 2.30 [illegible] to Belgrade. Mr. A. H. C. [illegible] 3.30 [illegible] Where the Crimson ix The Rose [illegible] 4.0 London Programme relayed from Daventry. 4.0 "Music relayed from Cyrus's New Gallery Restaurant. 5.0 London Programme relayed from Daventry. 5.15 The Children's Hour. 6.0 [illegible] 6.20 [illegible] 6.30 [illegible] 7.45 [illegible] 8.0 [illegible] 8.45-11.0 [illegible]

5SC GLASGOW

11.0-12.0 [illegible] 2.15 Dance Music re[illegible] 4.0 [illegible] 5.0 [illegible] 5.15 [illegible] 5.50 [illegible] 6.0 [illegible] 6.30 [illegible] 7.45 [illegible] 8.0 [illegible] 8.45 [illegible] 9.35 [illegible] (6.0 to 12.0 [illegible] and Orchestra

2BD ABERDEEN.

11.0-12.0 [illegible] 2.30 [illegible] 3.30 [illegible] 4.0 [illegible] 5.0 Housewife's [illegible] 5.15 [illegible] 6.0 [illegible] 6.30 [illegible] 7.45 [illegible] 8.0 [illegible] 8.45 [illegible] 9.35 [illegible] Alex Greig, Ken Paterson (soprano), Jimmy Bar[illegible] Jasson (Entertainer), James Bar[illegible] 10.50-11.0 Dance

2BE BELFAST

12.0-1.0 [illegible] relayed from [illegible] 2.30 [illegible] Programme received from [illegible] 3.30 [illegible] Guard. The Station [illegible] 3.55 [illegible] 4.20 [illegible] 4.22 [illegible] 4.37 [illegible] Dance Music [illegible] 5.0 [illegible] 5.15 [illegible] 6.0 [illegible] 6.30 [illegible] 8.0 [illegible] 8.45-11.0 [illegible]



THE GREAT TREK (Cardiff 9.35)

PROGRAMMES for TUESDAY, March 13

2LO LONDON and 5XX DAVENTRY

(361.4 m. 830 kc.) (1,604.8 m. 187 kc.)

10.15 [illegible]
Short Religious Service

10.30 [illegible]

11.0 (*Daventry only*) Gramophone Recital

12.0 A Studio Concert
Violet Parry Trio
Arthur Brough (Baritone)

1.0 2.0 THE B.B.C. DANCE ORCHESTRA
Personally conducted by Jack Payne
Dorothy Mac Blain and Olive Kemmy: Duet

2.30 Sir H. Walford Davies, 'Elementary Music—IX. Three Fourths'

3.15 Musical Interlude

3.20 M. E. M. Stephan, 'Elementary French'

3.50 Musical Interlude

4.0 William Hodgson's Marble Arch Pavilion Orchestra
from the Marble Arch Pavilion

4.15 Prof. P. J. Noel Baker, 'International Affairs in the Twentieth Century'

THE war left half the combatant countries economically prostrate, and consequently in grave danger of social disruption. In the interests of the world at large, the League of Nations intervened in several instances, and [illegible] of which the most important were the Austrian Scheme of 1922 and the Greek Refugee Settlement Loan of 1923. Professor Noel Baker will describe the working of these and other schemes when he talks this afternoon.

4.30 William Hodgson's Marble Arch Pavilion Orchestra (Continued)

5.0 Miss Ann Spice, 'A Bookshelf of Old Favourites—"Vanity Fair," by Thackeray'

TODAY'S 'old favourite' is a novel that will remain a favourite until all our tastes and habits of thought have entirely changed. 'Vanity Fair,' Thackeray's greatest and most popular book, is one of the best novels in the language. [illegible] a gallery of characters, headed by the splendidly brilliant Becky Sharp, who will be familiar to many generations of readers yet unborn. If there should be any listeners who have not yet read it, they will repair the deficiency when they have heard Miss Ann Spice this afternoon.

5.15 THE CHILDREN'S HOUR
'Bells are Music's Laughter'
'Land of Hope and Glory' and other solos on Handbells (with Harp Accompaniments), played by Annie Cubitt
The Story of 'Chatter Bell' (*Mabel Marlowe*)
'The Bell of Atri,' from 'Folk Tales of Many Lands'
'The Beds in the Valley' and other Verse

6.0 A Recital of Gramophone Records, arranged by Mr Christopher Stone

6.30 Time Signal, Greenwich; Weather Forecast, First General News Bulletin

6.45 A Recital of Gramophone Records

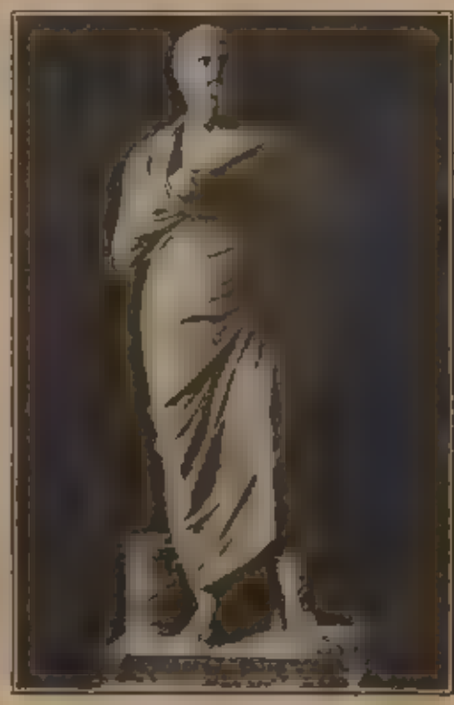
7.0 Mr C. J. King, 'The Island of Flowers'

ONCE the romantic abode of wreckers and smugglers, the Scilly Isles are now chiefly devoted to the peaceful pursuit of growing, for the markets, flowers which in this semi-tropical climate anticipate the seasons as they are known to us. Mr King, who has lived practically all his life in the Scillies, and is an authority on all the ways of its inhabitants, both human and wild, will describe the flower industry, which is now going through the busiest period of its year.

Picture on page 706

7.15 THE FOUNDATIONS OF MUSIC
Elizabethan Keyboard Music
Played by Angus Morrison (Pianoforte)

Prelude	
Fantasia of Foure Parts	*Orlando*
The Lord of Salisbury—His Pavin	*Gibbons*
The Queene's Command	



A DRAMATIST OF ANCIENT GREECE
A fourth-century statue of Sophocles, of whose tragedies Professor Campbell will talk this evening.

7.25 Prof. A. Y. Campbell, 'Greek Plays for Modern Readers: Sophocles and his "Œdipus at Colonus."' *S.B. from Liverpool*

AS Orestes was the Hamlet and Clytemnestra the Lady Macbeth of Greek tragedy, so Œdipus is King Lear. In this evening's talk Professor Campbell will discuss Sophocles and his work, and the whole question of Greek tragedy and its relation to the pagan conception of life.

7.45 A LIGHT ORCHESTRAL PROGRAMME
[illegible]
The Wireless Orchestra, conducted by John Ansell

Overture to 'Ruy Blas' — *Mendelssohn*
Slavonic Dances, Nos. 1, [illegible] — *Dvorak*

8.0 8.30 (*Daventry only*)
Mrs Mary Adams, 'Problems of Heredity—III. The Modern Study of Chromosomes'

8.5 Roger Clayton, with Orchestra
Five Songs from Heine's 'Buch der Lieder'
[illegible]
'Junge Leiden' ('Sorrows of Youth'), No. 4
No. 14 No. 17
Lyne [illegible] No. 32, No. 45

THE writer of these songs, whose String Quartet was broadcast some time ago, and who has also composed a Light Opera, is a Welsh woman composer of today who has been attracted by the lyrical beauty, the colour and spontaneity of the verses from Heine's *Song Book*.

The thought in each of the songs may thus be summed up

Sorrows of Youth, No. 4. When I am with my love, I feel as rich as a merchant who could buy the world. But when I have to part from her, I am a beggar [illegible] second as if I could not bear it. And I have borne [illegible]

[illegible] No. 17 [illegible] This mortal love kill [illegible] But we are not mortal [illegible] why we last for e[illegible]

Lyne Lieder. No. 32. The blue [illegible] have of your little minds, as blue [illegible] of fresh flowers. But your [illegible] red as a desert.

No. 45. Whenever I hear the song which [illegible] above sung to me, I go out into the wild forest [illegible] there, alone, give vent to my [illegible]

8.15 Orchestra
Valse from 'The Rose Cave' [illegible]
Suite from 'Peter Grynt' [illegible] *Grieg*

8.35 Roger Clayton, with Piano
Where'er you walk [illegible] Semele') — *Handel*
Phyllis has sued [illegible] — *Liza Lehmann*

8.44 Orchestra
Selection — *Victor Herbert*
[illegible]
Overture [illegible]

RUSSLAN AND LUDMILLA, 1842. [illegible] on a fairy tale by the Russian poet Pushkin, but the author was killed in a duel before he could revise it for Glinka's use, and various other people had a hand in the libretto. After two performances, at which the work was a failure, it became [illegible]

The First Main Tune is given out, after a few bars of Introduction, by the Full Orchestra, with great energy. This is worked up a little, one part 'imitating' another, and then the broad swinging Second Main Tune (based on one of Russian's songs) comes on the Bassoons and lower Strings.

These tunes are developed in a conventional fashion that shows the effect of the teaching of Glinka's master, Dehn, who was a great Bach student.

It is just before the Coda that we hear the 'whole-tone scale,' blared out by the heaviest bass instruments. After it, the Overture quickly rattles on to a rollicking conclusion.

9.0 Weather Forecast. Second General News Bulletin

9.15 Sir H. Walford Davies, 'Form and Phrase in Music'

9.35 Local Announcements. (*Daventry only*) Shipping Forecast

9.40 'THE LAND OF HEART'S DESIRE'
by W. B. Yeats

Characters:

Bridget Bruin	[illegible]
Shawn Bruin	Carleton Hobbs
Maurteen Bruin	[illegible]
Father Hart	[illegible]
Mary Bruin	Ruth Andersson
A Faery Child	[illegible]

The Scene is laid in the Barony of Kilmacowen, in the County of Sligo, and at a remote time.

The home of the Bruins is a cottage in a forest. The room in which we now find them has a hearth on the floor in the middle of a deep alcove. A crucifix is on the wall. Maurteen, Shawn, and Bridget sit in the alcove at the table or about the fire, and near them sits an old priest, Father Hart. Mary Bruin stands by the open door reading a book. A late sunset glimmers through the trees beyond, and carries the eye afar off into a vague, mysterious world.

10.30–12.0 DANCE MUSIC. Debroy Somers Ciro's Club Dance Band, under the direction of Ramon Newton, from Ciro's Club

Tuesday's Programmes cont'd (March 13)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 kc.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 PAUL MOUNLEN'S RIVOLI THEATRE ORCHESTRA from the Rivoli Theatre

4.0 A MILITARY BAND PROGRAMME
From Birmingham
THE CITY OF BIRMINGHAM POLICE BAND
conducted by RICHARD WASSELL
Schuller' March ..... *Meyerbeer*
Overture to 'Joan of Arc' ..... *Verdi*

4.20 [illegible] (Contralto)
An Eriskay Love Lilt } (from 'Songs of the
[illegible] } Hebrides')
arr. *Kennedy Fraser*
In the Blue Bay ..... *Del Riego*
To
Selection from 'Eugen Onegin' *Tchaikowsky, arr. Winterbottom*

4.45 RONALD GOURLEY (Entertainer)
In Music and Humour
PIANO:
Serenade ..... *Leoncavallo, arr Godfrey*
Prelude from 'Sigurd Jorsalfar' *Grieg, arr Winterbottom*

FROM Grieg's incidental music to Björson's drama, *Sigurd Jorsalfar*, (*Sigurd the Crusader*), three pieces have been taken to form a Suite.

Of these, we are to hear the first, the *Intro* [illegible] of Act I of the Play. It was originated in Norway at the same time, and were divine. Here we have the atmosphere of royal pomp and festivity.

5.5 MURIEL SOTHAM
There's on earth but one pure, precious pearl [illegible] *Molloy*
[illegible] *Hope*
[illegible]
[illegible] Russian Peasant Scene) *Lehar, arr. Winterbottom*

5.25 [illegible]
In Music and Humour
[illegible]
Descriptive Piece, 'A Fair Scene' *Coslard arr Sup[illegible]*

5.45 THE CHILDREN'S HOUR (*From Birmingham*)
'The Little Gentleman in Velvet,' by E. M [illegible]
Grieg Fairies—V, The Story of Lydine from [illegible] Round [illegible]
[illegible]

6.30 TIME SIGNAL, GREENWICH. WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

THE B.B.C. DANCE ORCHESTRA
Personally conducted by JACK PAYNE
IVAN FINCH and PHYLLIS SCOTT (Duets)
(When Weather permits Entertainer)

8.0 THE LONDON CHAMBER [illegible]
Leader [illegible] KUTCHER)
Conducted by ANTHONY BERNARD
GLADYS PALMER (Contralto)
Relayed to the Cologne Broadcasting Station of the W.E.I.A.G.

ORCHESTRA
[illegible] Music ..... *Purcell*

8.8 GLADYS PALMER and Orchestra
When May was first in its prime .... *16th Century*
O turn not those fine eyes away .... *John Blow*
On the Brow of Richmond Hill ..... *Purcell*

8.18 ORCHESTRA
Concerto Grosso, No. 2 .... *Archangelo Corelli*

8.30 [illegible]
I Bread
In the Garden of the [illegible] } *Dorothy*
Silken Shoes } *Forster*

8.48 ORCHESTRA
Divertimento No. 7 in D, K 205 *Mozart*
Overture, 'The Ephesian Matron' *Dittersdorf*

VAUDEVILLE
From Birmingham
HARLEY and HARDEN
(Duettists)
ANGELA MADDI
Light Songs)
HAROLD [illegible]
(Comedian,
WORKSLEY CRAVEN
(In a Musical Sketch)
THE BROWN'S DOMINOES DANCE BAND

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 A MILITARY BAND CONCERT
THE WIRELESS MILITARY BAND, conducted by
[illegible]
Overture to 'Phedre' ..... *Massenet*

10.25 ETHEL FENTON
Ombra mai fu (Shade ever dear—the 'Largo') *Handel*
Lungi dal caro bene (Far from the dear one) *Sarti*

10.32 BAND
Festival at Baghdad and Shipwreck on the Lodestone Rock ('Sevelier-saule')
Rimsky Korsakov

THE Suite, *Scheherazade*, based [illegible] from the *Arabian Nights*, is best known through the dancing and miming to its music by the Russian Ballet—but the plot of the Ballet does considerable violence to the original 'pro[illegible] of the composer.

[illegible] Sultana [illegible] and orchestra [illegible] with which the Sultana, [illegible], appeased her lord the Sultan, and finally won him from his murderous ways. It does not purport to follow any of the tales [illegible].

The Sultana is represented by a recurring theme, like an improvisation.

In the last portion of the work, which [illegible] to hear, the Sultana first tells of gorgeous [illegible] at Baghdad. Then she turns back to Sinbad, of whom she had earlier discoursed, and relates how his ship was wrecked upon an island. The storm is well suggested in the music.

In the end the music tells us that the Sultan is appeased, and that the last word, as ever, is the woman's.

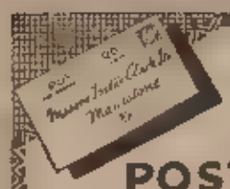
10.44 ETHEL FENTON
O! a Tear *Alley*
It was a lover and his lass *Morley*
The Three Ravens (Old English) ..... *Anon.*

10.50 BAND
Three Dream Dances ..... *Coleridge Taylor*

11.0 ETHEL FENTON
Golden Days ..... *Sullivan*
Morning Hymn ..... *Herschel*

11.6-11.15 BAND
Scherzo from Octet } *Mendelssohn*
The Bees' Wedding }

(Tuesday's Programmes continued on page 606.)



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AMPLION

"The World's Standard"

Tuesday's Programmes continued (March 13)

5WA CARDIFF. 353 M. 850 KC.

2.30 [illegible] relayed from Daventry

4.45 [illegible] Mr. ROSS: 'Housewifely Hints'

And Eve wishes, due at her hour, prepares [illegible]

5.0 THE DANSANT, relayed [illegible]

5.15 THE CHILDREN'S HOUR: 'The Wonderful Knight becomes Lord of Misrule Land.' 'The Battle of the Winds and the Trees' by Virginia Muse

[illegible] relayed from the New Theatre, Bristol

6.30 *S.B. from London*

7.0 Dr. OLIVE WHEELER: Psychology for Parents—The Fairy Queen

7.15 *S.B. from London*

7.25 *S.B. from Liverpool*

7.45 VALLEY LEAVES

8.0 FIRE ON IDRIS

A Welsh Programme

THE STATION ORCHESTRA

Cambrian Battle Song, 'The Leek' *Myddleton*

THE KYMRIC ORIANA CHOIR, conducted by JOHN DAVENANT

O Gymru Anwylaf } *John Thomas*
Mae'r Sadaryn dawn Cymraeg } *John Thomas*
Mae Rhewynt Y Gacaf } *John Thomas*

ORCHESTRA

Two Welsh Tunes *arr. Brodhurst*
Over the Stone; A Lament

CHOIR

Mae [illegible] } *John Thomas*
Y Tiger [illegible] } *John Thomas*
Ar ne Mae Y Lwy [illegible] } *John Thomas*

ORCHESTRA

Welsh Airs

CHOIR

Croesaw Pr Bore } *John Thomas*
Nant Y Mynydd } *John Thomas*

ORCHESTRA

March Paraphrase, 'The Men of Harlech' (from 'Welsh Rhapsody') [illegible]

9.0-12.0 *S.B. from London* 9.35 Local Announcements

2ZY MANCHESTER. 384.6 M. 780 KC.

1.15-2.0 TUESDAY MIDDAY SOCIETY'S [illegible]

Relayed from the Houldsworth Hall

IVY PARKIN (Pianoforte)
EVERARD DE PEY (Bass)

2.30 London Programme relayed from Daventry

3.50 MUSIC BY THE STATION QUARTET

Comedy Overture *Keler Bela*
Selection from 'La [illegible]

4.15 J. ASH [illegible]
Selections on the Mo[illegible] Organ

4.30 QUARTET

March, 'Under the Banner of Victory' [illegible]
Waltz, 'The Polar Star' *Voltelinfel*
Suite from 'Le Roi s'amuse' ('The King's Diversion') *Delibes*



Stanley Maher and his Shantymen take part in 'Down to the Sea in Ships,' the episode of the sea that will be broadcast from Manchester this evening at 7.45, and Ivy Parkin is the solo pianist on the Midday Concert from the Houldsworth Hall.

5.0 Miss ETHEL PEDRING: 'A Little-known American Town—Grand Rapids'

5.15 THE CHILDREN'S HOUR: A Short Recital of Abt's Songs, sung by Betty Wheatley. 'The Little Jockey,' 'Morning,' 'Good-night' 'Things about Steam Yachts,' by Robert Roberts. 'The Hunting Scene' and 'The Grasshopper's Dance,' played by the Rushmere Trio

6.0 ORCHESTRAL MUSIC from the Theatre Royal

6.30 *S.B. from London*

6.45 ORCHESTRAL MUSIC (Continued), directed by MICHEL DORE

7.0 REGIONAL TOPICS by THE STATION DIRECTOR

7.15 *S.B. from London*

7.25 *S.B. from Liverpool*

7.45 'DOWN TO THE SEA IN SHIPS'

Some Glimpses of Life on Board an Ocean-going Merchantman

introducing 'Four Bells'

An Episode of the Sea, by H. J. BERRY

The Captain [illegible]
First Mate [illegible]
The 2nd Mate CHARLES NESBIT
The Pilot [illegible]
Quartermaster W. E. DICKMAN
A[illegible] Seaman HAROLD CLIFF
[illegible] ROBERTS

STANLEY MAHER and his SHANTYMEN and [illegible]

9.0-12.0 *S.B. from London* 9.35 Local Announcements

6LV LIVERPOOL. 297 M. 1,010 KC.

2.30-3.15 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: 'The Elephant's Child' (Rudyard Kipling), being a Story Play with Musical Interlude

6.0 London Programme relayed from Daventry

6.30 *S.B. from London*

7.0 *S.B. from Manchester*

7.15 *S.B. from London*

7.25 Prof. A. Y. CAMPBELL: 'Modern Lan[illegible]' 'Glimpses of Colonus'

7.45-12.0 *S.B. from London* 9.35 Local An[illegible]

2LS LEEDS-BRADFORD. 277.8 M. & 282.1 M. 1,080 KC. & 1,060 KC.

2.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: Violin Solos by Percy Frostick and Pianoforte Solos by Miss Irene Uttley

6.0 London Programme relayed from Daventry

6.30 *S.B. from London*

7.0 *S.B. from Manchester*

7.15 *S.B. from London*

7.25 *S.B. from Liverpool*

7.45-12.0 *S.B. from London* 9.35 Local Announcements,

6FL SHEFFIELD. 272.7 M. 1,100 KC.

2.30 London Programme relayed from Daventry

3.15 BROADCAST TO SCHOOLS

Mr. G. E. LIVEPOOT, Introductory T[illegible] Concert to School Children, arranged by [illegible] Sheffield [illegible] from the Victoria Hall on March 20

3.50 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: A visit to a Re[illegible] home, arranged by Nancy Blakesley

6.0 London Programme relayed from Daventry

6.30 *S.B. from London*

7.0 *S.B. from Manchester*

7.15 *S.B. from London*

7.25 *S.B. from Liverpool*

7.45 'UNDER THE NORTHERN LIGHTS'

[illegible]

JOHN COTTRELL (Tenor)
[illegible] (Baritone)
[illegible]

ALBY HULL (Violin)
[illegible] at the [illegible]

Mr. STAN HILDITCH will give a brief description of the [illegible] the Norsemen [illegible] Vikings to the present day. Each item, before it is played or sung, will be briefly [illegible]



ARUMS BY THE CARTLOAD IN SCILLY

'The Island of Flowers' is the picturesque title under which Mr. C. J. King will talk about Scilly this evening (London, 7.0). Here is a typical scene on the island in the flower-gathering season—a load of lovely arum lilies on their way down to the sea.

Tuesday's Programmes continued (March 13)

[illegible]
The Sailor's Last Voyage (Norwegian) *Almaes* (1872

[illegible]
Norwegian [illegible] ... ... *arr. Rebel* (1701–55)
Spring Dance [illegible]

[illegible]
A Fairy Story by the Fire (Finnish) *Merikanto* (18[illegible]
Shut your Little drowsy eye (Norwegian) *Sigurd Lie* (18[illegible]

JOHN COTTRELL
[illegible] } (Swedish) *Peter Berger* (1867,
Expectation

[illegible] HEATON
Youth ... } (Norwegian)..*Grieg* (1843–1907)
I love thee

ALBY HULL
Romance, Op. 26 (Norwegian) *Svendsen* (1840–1911)

[illegible]
Evening (Swedish *Korling* (1864)
[illegible] Finnish [illegible]

[illegible]
Sylvelin (Norwegian *Sinding* (1856)
Her Voice (Danish *Kjerulf* (1858–1919)

[illegible] HEATON
Mankind Awaken ... *Old Norwegian Song*
The Chalet Girls' Su[illegible] *Popular Melody—Ole Bull*

ALBY HULL
Berceuse (Cradle Song) (Finnish) *Järnefelt* (1869,

[illegible] FARNHAM
[illegible] *Tor Aulin*
[illegible] *Kjerulf*

[illegible]
[illegible] *Swedish Folk Song*
[illegible] *Kjerulf*

9.0–12.0 *S.B. from London* (9.35 Local Announcements)

6KH HULL. 294.1 M. 1,020 kC.

2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.15 [illegible] District Bee-keepers' Association [illegible]
6.30 *S.B. from London*
7.0 *S.B. from Manchester*
7.15 *S.B. from London*
7.25 *S.B. from Liverpool*
7.45 *S.B. from Manchester*
9.0–12.0 *S.B. from London* (9.35 Local Announcements)

6BM BOURNEMOUTH. 326.1 M. 920 kC.

2.30 London Programme relayed from Daventry
4.0 DANCE MUSIC by the KING'S HALL HARMONICS. Relayed from the King's Hall Rooms of the Royal Bath Hotel. Directed by ALEX WAINWRIGHT
4.15 London Programme relayed from Daventry
4.30 DANCE MUSIC by the KING'S HALL HARMONICS (Continued)
5.0 London Programme relayed from Daventry
6.30 *S.B. from London*
7.0 ETHEL M. HEWITT: 'Mr. and Mrs. Nollekens—A Quaint Couple'
7.15 *S.B. from London*
7.25 *S.B. from Liverpool*

7.45 NEW FOREST BALLADS
From Betty Gillington's Collection of Traditional Gipsy Songs

MARGARET CHAMPNEYS (Contralto)
Down in Cupid's Garden
Lord Thomas and Fair Eleanor
Earlye, Earlye, all in the Spring
As I passed by a pollard tree
The Roving Journeyman
Sheep-Crook and Black Dog
The Gipsies' Old Evening Prayer
} *Charles Leeson*
At the Piano, CHARLES LEESON

9.15–12.0 *S.B. from London* (9.35 Local Announcements)

5NG NOTTINGHAM. 275.2 M. 1,090 kC.

2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 *S.B. from London*
7.0 Mr. E. H. HOWARD: 'Gardens Past and Present'
7.15 *S.B. from London*
7.25 *S.B. from Liverpool*

7.45 DANCE MUSIC AND SONGS
DANCE MUSIC BY THE RITZ PLAYERS
SONGS AT THE PIANO by G. C. CAMPBELL-TAYLOR
Won't you come and dance ? } *Campbell-Taylor*
Little White Lady }
Possibly ... *Carroll Gibbons*
What a Judge ! [illegible]
DANCE MUSIC by the RITZ PLAYERS
SONGS AT THE PIANO by G. C. CAMPBELL-TAYLOR
South-Sea Islands Girl ... *Campbell-Taylor*
The Girl on the Stairs ... *Lawrence Hanray*
H[illegible] her on the Stairs ... *Stephen Lacey*
The [illegible] Briny Sea ... *H. M. Tennent*
DANCE MUSIC by the RITZ PLAYERS

9.0–12.0 *S.B. from London* (9.35 Local Announcements)

5PY PLYMOUTH. 400 M. 750 kC.

2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR

6.0 'THE GHOST OF GASTONBURY TUNNEL'
A Play in One Act by GEOFFREY BEVAN
Presented by THE MICROGNOMES
Col. Charles Taunton .. CHARLES STAYTLTON
Mrs. Taunton (his wife) .. MOLLY SEYMOUR
Mrs. Lamarck (a lady of some fifty summers) PAULINE CARR
The Rev. Frederick Driver STEPHEN CAMPBELL
Mr. Spencer .... DOUGLAS WATT

Ghosts have on many occasions proved useful in [illegible] and more are [illegible] ...no more applicable to the theory than 'The Ghost of Gastonbury Tunnel.' We hope, [illegible], that our play this evening will be [illegible] to all [illegible] to travel on the [illegible] Express.

6.30 *S.B. from London*
7.0 Mr. C. D. JARRETT BELL: 'Byways of Ship-building—III, The Coming of the Iron Age'
7.15 *S.B. from London*
7.25 *S.B. from Liverpool*

7.45 VARIETY
THE MUSICAL VAGABONDS (Songs and Duets)
HILDA BLAKE (Soprano)
HARRY GEHSE and DOROTHY LARK in New Notes and Notions

9.0–12.0 *S.B. from London* (9.35 Local Announcements)

6ST STOKE. 294.1 M. 1,020 kC.

2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 *S.B. from London*
7.0 Rev. F. IVES CATER: 'Buried Cities [illegible] The Romance of Modern Excavations'
7.15 *S.B. from London*
7.25 *S.B. from Liverpool*
7.45–12.0 *S.B. from London* (9.35 Local Announcements)

5SX SWANSEA. 294.1 M. 1,020 kC.

2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 A Musical Interlude
6.30 *S.B. from London*
7.0 Miss KATE ROBERTS reading one of her own short stories, in Welsh
7.15 *S.B. from London*
7.25 *S.B. from Liverpool*
7.45 *S.B.* [illegible]
9.0–12.0 *S.B. from London* (9.35 Local Announcements)

Northern Programmes.

5NO NEWCASTLE. [illegible]

2.30 [illegible] relayed from the [illegible] 5.0 London Programme relayed from Daventry. 5.15 [illegible] 6.0 [illegible] in Solos and Duets. [illegible] 6.30 [illegible] 7.0 [illegible] 7.15 [illegible] 7.25 [illegible] 7.45 [illegible] 9.0 [illegible] 10.40 Dance Music [illegible], relayed from the Oxford Galleries. 11.15–12.0 [illegible]

5SC GLASGOW. [illegible]

3.15 [illegible] 3.35 [illegible] 4.0 [illegible] 5.0 [illegible] 5.15 [illegible] 5.58 [illegible] 6.0 [illegible] New Savoy Picture House. Organist [illegible] 6.30.—S.B. from London. 7.0.—S.B. from [illegible] 7.15.—S.B. from London. 7.25.—Prof. A. Y. Campbell: 'Greek Plays for Modern Listeners—III, Sophocles and his "Œdipus at Colonus."' S.B. from Liverpool. 7.45. A Band Programme [illegible] by Mr. Herbert [illegible]. Hamish [illegible] in Burlesques and Parodies. 9.0–12.0.—S.B. from London.

2BD ABERDEEN. 500 M. 600 kC.

2.30.—London Programme relayed from Daventry. 3.15 [illegible] New Palais de Danse. 4.0.—Afternoon Concert. [illegible] Thomson (Soprano). The Station Octet. 5.0.—London Programme relayed from Daventry. 5.15 [illegible] Hour. 6.0 London Programme relayed from Daventry. 6.30.—S.B. from London. 7.0.—S.B. from Dundee. 7.15.—S.B. from London. 7.25.—Prof. A. Y. Campbell: 'Greek Plays for Modern Listeners—III, Sophocles and his [illegible]' S.B. from Liverpool. 7.45.—Variety [illegible] Zarko [illegible] George Campbell and Jan Harris (Syncopated Duets at the Piano). The Station Octet. 9.0–12.0 S.B. from London.

2BE BELFAST. [illegible]

2.30 London Programme relayed from Daventry. 4.0.—[illegible] The Station [illegible] 4.15 [illegible] relayed from Daventry. 4.30 [illegible] Orchestra. 5.0 London Programme relayed [illegible]. 5.15 Children's [illegible] 6.0 London Programme relayed from Daventry. 6.30 S.B. from London. 7.0 [illegible] 7.15 [illegible] London. 7.25 Prof. A. Y. Campbell: 'Greek Plays for Modern Listeners—III, Sophocles and his "Œdipus at Colonus."' [illegible] 7.45.—[illegible] 8.0 [illegible] 8.7 [illegible] 8.27 [illegible] 8.42 [illegible] 8.52 [illegible] 9.0 [illegible] London. 9.40 [illegible] 10.0 [illegible] 10.8 [illegible] 10.30–12.0 [illegible] from London.

PROGRAMMES for WEDNESDAY, March 14

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 kc.) (1604.8 M. 187 kc.)

10.15 a.m. A
Short Relay from
Newcastle

10.20 (*Daventry only*) Time Signal, Greenwich; Weather Forecast

11.0 (*Daventry only*) Gramophone Records

12.0-12.30 A Relay from the Queen's Hall Orchestra (Leader, Lionel Tertis) Contralto: Agnes Souza (Tenor)

2.0 Frascati's Orchestra
Directed by Georges Hauck, from Restaurant, Regent Street

2.30 Mr A Ligyn James, 'Speech and Language'

2.50 Musical Interlude

3.0 Mr. J. C. Stobart and Miss Mary Somerville, 'Stories in Poetry—IX, Romantic Poetry'

In today's talk Mr Stobart and Miss Somerville will discuss the work of the Romantics, who created a revolution in English poetry when it had fallen under the influence of the rules of Dryden and Pope, and how far the term 'Romantic' can fairly be applied, in the modern sense, to what they wrote. They will mention particularly two indubitably romantic narrative poems: Keats' 'The Eve of St Agnes,' and Coleridge's lovely dream fantasy, 'Kubla Khan.'

3.30 Musical Interlude

3.45 Captain L. F Ellis 'Our Interest in Good Government—III, Education and Good Government'

Law and order provide us with security in which we can carry on our work and develop our interests, but the work of good government goes further than that. It provides, by means of education (elementary, secondary, university and technical), libraries, and so on, access to knowledge and instruction, and by supplying facilities of transport and communication, it makes it possible for its citizens to lead fuller and freer lives. All these points Captain Ellis will develop in his talk this afternoon.

4.0 A LIGHT CLASSICAL CONCERT

Grace Angus (Soprano), Frank P Probyn (Horn); Julius Rostall (Violin); Henry Bronkhurst (Pianoforte)

Julius Rostall and Henry Bronkhurst
Sonata in G Minor ..... *Grieg*

4.20 Grace Angus
A Song of the Virgin Mother ..
Slow, Slow, fresh Fount ..
All night, under the moon ..
The Twilight People .. } *Bainton*

4.28 Frank P Probyn
Reverie for Horn ... *Probyn*

4.35 Grace Angus
Wie Melodien zieht es mir (Like melodies, it draws me on) ....
Sonntag (Sunday) ..
Komme dir manchmal in den Sinn (It often comes into your mind) } *Brahms*
Spätherbstlied

4.45 Frank P. Probyn, Julius Rostall and Henry Bronkhurst
Trio in E Flat ..... *Brahms*

This work, the composer's Op. 40, is one of his rather rare essays in writing Chamber Music pieces that include Wind instruments. He provided alternative 'Cello and Viola parts for this Trio, to be used when the Horn was not available, but the particularly rich, velvety tone of the Horn best suits the melodies Brahms has written.

There are four Movements:

First Movement. A rather slow one. It opens with the First Main Tune, in two-time, given first to Violin and then to Horn.

The Second Main Tune again introduced by the Violin is much more animated, and is easily recognisable, as it is in three-time.

Second Movement. A Scherzo. The Piano runs off with octaves in three-time. When the other instruments enter a moment later, it is with a bold phrase in two-time, the rhythmic contrast of which, whenever it appears, is one of the features of the Movement.

The Horn has a smooth Second Tune, and then the two ideas are fully developed and repeated, and so the first part of the Movement goes. [illegible] Trio [illegible] goes by.

Third Movement. This is a beautifully expressive Slow Movement, largely of the nature of a conversation between Horn and Viola, [illegible] Lovers' [illegible] part-song or harmony and the Horn and Viola.

Fourth Movement. The Finale is a lively Movement, though not without its deeper moments.

5.15 THE CHILDREN'S HOUR

What do they Mean?—A Programme of Dreams and Omens

which will include 'Dream Dances' (Coleridge [illegible]) and 'The Sacred Chickens,' a whimsical story by [illegible]

Jonathan meets Julius Cæsar,' a small boy's dream, by J. C Stobart

6.0 THE BBC DANCE ORCHESTRA
Personally conducted by Jack Payne

6.20 The Week's Work in the Garden, by the Royal Horticultural Society

6.30 Time Signal, Greenwich; Weather Forecast, [illegible] Shipping Forecast, [illegible] Weather Forecast

6.45 The BBC Dance Orchestra (2nd broadcast)



Photo by Topy, Ltd.

MEASURING OXYGEN CONSUMPTION.

This interesting photograph shows a runner having his oxygen consumption measured by means of a mouth-piece, valve, and the bag on his back the way in which [illegible] about which Professor A. V. Hill will speak from London this evening at 7.25.

7.0 Mr. [illegible]
Pianoforte Recital
[illegible]

Besides being in some sense a Parliament of the Nations, the League is rapidly making Geneva an international clearing house for economic facts and ideas, and Mr. Layton, who is director of its financial and economic sections, is in a position to know a great deal about the problem of world prosperity. He is one of the leading economic authorities in the country, being editor of *The Economist*, and he has great practical experience as a director of one of the big insurance companies.

7.15 THE FOUNDATIONS OF MUSIC
Elizabethan Keyboard Music

Played by Angus Morrison (Pianoforte)

Preludium
Galiarda
A Toye
Giles Farnaby's Dreame
His Rest
Giles Farnaby's Conceit
Rounde
A Muske
Tower Hill } *after Farnaby*

7.25 Professor A. V Hill, 'Speed, Strength and Endurance in Sport—III, The Supply of Oxygen'

Everybody knows that a powerful heart and sound lungs are necessary for success in any branch of athletics that requires staying power, but the deeper implications of the oxygen supply go far beyond that. In this talk Professor Hill will explain the mysteries of 'oxygen income,' the record for which is at present held by an American paragon, with a rider as runner-up.

7.45 VAUDEVILLE

Phillip Yorke and Harry Prestwich
Hetty Lloyd Evans
Ellen Pollock (Character Studies)

8.15 'JOSEPH AND HIS BRETHREN'

An Opera in Three Acts by Méhul
Libretto by Duval
English Version by Miss Eastlyn Brand

Cast

Jacob ..... Walter Avsers
Joseph ..... Frederick Collier
Benjamin ..... Lewis Austin
Reuben ..... Hardy Williamson
Simeon ..... Stuart Robertson
Narrator ..... [illegible]
Issachar ..... Osmond Davis
Dan ..... [illegible]
Gad ..... Jack Collett
Asher ..... Tom Purvis
Judah ..... Arthur Fear
Levi ..... Dunstan Hart
Zebulon ..... [illegible]
Utobal (Joseph's Confidant) ..... [illegible]
An Officer ..... Stanley Riley
Two Maidens ..... Dorothy Burton and [illegible]
[illegible]

(Chorus Master, Stanford Robinson)
The Wireless Symphony Orchestra
(Leader, S. Kneale Kelley)
Conducted by Percy Pitt

(For the story of the Opera, etc., see page 493.)

9.0 Weather Forecast, Second General News Bulletin

9.15 Mr Vernon Bartlett, 'The Way of the World'

9.30 Local Announcements; (*Daventry only*) Shipping Forecast

9.35 'JOSEPH AND HIS BRETHREN (Continued)

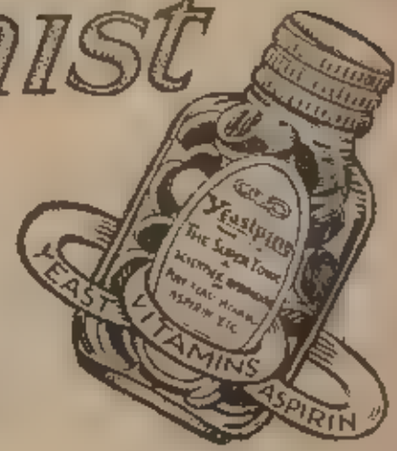
10.45-11.0 Poems by Thomas Hardy read by Bertha Eyes

11.0-12.0 (*Daventry only*) DANCE MUSIC: Herman Darewski and his Band from The Royal Opera House, Covent Garden

Wednesday's Programmes continued on page 510.



The Chemist says— "I can Recommend Yeastpirin"



REG TRADE MARK

BECAUSE Yeastpirin can be relied upon to speedily alleviate the pains and discomforts of many distressing conditions, and further, lessens the liability of future attacks, Chemists throughout the country are recommending Yeastpirin the Wonder Remedy—to their customers. In Yeastpirin Science has combined the most valuable health agents of to-day—YEAST and ASPIRIN with OTHER IMPORTANT MEDICINAL AGENTS, and the results can only be described as astounding.

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INFLUENZA

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SCIATICA. LUMBAGO

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Someone Ought to Tell Him How to Gain Pounds of Solid Flesh and Look Like a Real Man.

Tens of thousands of thin, run-down men—yes, and women, too—are getting discouraged, are giving up all hope of ever being able to take on flesh and look healthy and strong.

All such people can stop worrying and start to smile and enjoy life, for McCoy's Cod Liver Extract Tablets, which any Chemist will tell you all about, are putting flesh on hosts of very thin people every day.

One woman, tired, weak and discouraged, put on 15 lbs. in five weeks and recovered completely.

We all know that Cod Liver Oil is full of vitalising, flesh-producing elements, but many people can't take it because of its horrible smell and fishy taste, and because it often upsets the stomach.

McCoy's Cod Liver Extract Tablets are sugar-coated and as easy to take as sweets and, if any thin person doesn't gain at least 3 lbs. with 30 days' treatment, as prescribed, the makers will return your money. Only 1s. 3d. and 3s. the box at any chemist. Insist on McCoy's Tablets, the original and *only* genuine. Refuse imitations. In case of difficulty, send direct to McCoy's laboratories, Norwich.

Wednesday's Programmes cont'd (Mar. 14)

5GB DAVENTRY EXPERIMENTAL

(461.3 M.)

TRANSMITTED FROM THE LONDON STUDIO

(*Continued from page 408.*)

3.0 CHAMBER MUSIC
From Birmingham
BIRMINGHAM STRING QUARTET. PERCY ... (Violin), ... (Viola), ... (Violoncello)
Quartet in ...
(1) Very lively. (2) Slow ... (3) Very fast

3.20 First Movement from String Quartet ... *Ravel*
Minuet and Trio from String Quartet ... *Vaughan Williams*



THE POLICEMAN'S SERENADE

IN ... small amount of chamber music Vaughan ... has written we find a sensitive, original, personal quality and a freedom of harmony that often leads to a rugged effect, though never to ugliness.

Like Ravel, he has written out ... chamber ... and only ... purely the composer's own.

3.35 Quartet in A Minor, Op. 41, No. 1 *Schumann*

4.0 THE B.B.C. DANCE ORCHESTRA
Personally conducted by ... PAYNE

5.45 THE CHILDREN'S HOUR (*From Birmingham*)
The Owl, the Wren and the Eagle, by Azeline Lewis. Songs by Harold Casey (Baritone) "Mother Volga," by William Hughes. Olly Oakley (Banjo)

6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.45 LIGHT MUSIC
THE HENRY SENIUS QUINTET
BARBARA PETT FRASER (Soprano)
FRANK FOULTON (Bass)
THE QUINTET
Selection from "The Rose Cavalier" *Richard Strauss*

6.56 BARBARA PETT FRASER
When a dream of love you cherish } *Montague Phillips*
Forest Echoes ... }
April is a lady ...

7.4 QUINTET
... Bell ... Op. 30, No. 2
Songs without Words ... Op. 85, No. 2 *Mendelssohn*

7.14 FRANK FOULTON
... *Samuel*
... 17th century, *arr. Quilter*

7.22 QUINTET
Angela ... *Lord Thea*
The Dance ... *Dance*

7.32 BARBARA PETT FRASER
Master Bear ... *Hope*
I love you, ma chérie ... *Rotoli*

7.38 QUINTET
Selection from ... *Coates*

7.46 FRANK FOULTON
The Song of Rio ... *Lao*
To-morrow ... *Lao*

7.52 QUINTET
... (Love Song) ... *Quilter*
... A Song of Love ... *Percy*

8.0 VARIETY
From Birmingham
VINCENT CURRAN (Recitals)
SARA ... (Violin), ... (Piano), ... (Cello), ... (Cooper)
THE BIRMINGHAM STUDIO ORCHESTRA
OLLY OAKLEY Banjo

9.0 TWO COMIC OPERAS
From Birmingham
"BREAKING THE SPELL"
A Comic Opera in One Act, by OFFENBACH
Old Matthew, a Chelsea Pensioner ... ROBERT CH...
... HERBERT ...
Peter's Wood, Maid of the Inn ...
The scene is the garden ... Royal Hospital ... In the distance is the hospital itself, from whence come the old pensioners to talk over old times at the tavern. Peter dashes from the inn excitedly, throwing the nut upon the ground.



BREAKING THE SPELL

9.35 "THE POLICEMAN'S SERENADE"
A Little Opera by ALFRED REYNOLDS
Scene ... Villeroy ...
Mélisma ... HERBERT THORPE
Burglar ... ROBERT CHIGNELL
Policeman ... FOSTER RICHARDSON
The scene is the outside of a house on a moonlight night. Here we find a policeman with lantern, truncheon and service guitar.
THE BIRMINGHAM STUDIO ORCHESTRA, conducted by JOSEPH LEWIS

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC. THE CECILIANS, from The Hotel Cecil

11.0-11.15 HERMAN DAREWSKI and his BAND, from the Royal Opera House, Covent Garden

Wednesday's Programmes cont'd (Mar. 14)

5WA CARDIFF. 353 M. 850 kc.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

3.0 AN ORCHESTRAL PROGRAMME
THE STATION ORCHESTRA, conducted by [illegible]
Overture to 'Agrippina' ..... *Handel*
Air and Bourée ..... *Bach*
Symphony in G Minor ..... *Mozart*

3.45 London Programme relayed from Daventry

4.0 ORCHESTRA
[illegible] Rhapsody ..... *Liszt*
[illegible]
The Valley of Laughter ..... *Stothart*
Vilanella ..... *Dell'Acqua*
A Birthday ..... *Woodman*
ORCHESTRA
Selection from 'Katinka' ..... *Friml*
Jerry Bosp (Entertainer)
Little Mary Fawcett ..... *Wells*
These Men ..... *Arpthorp*
I'll Think of You ..... *Western*
ORCHESTRA
Overture to 'Ruy Blas' ..... *Mendelssohn*
Suite, 'Sylvan Scenes' ..... *Fletcher*
JOAN MAXWELL
'Tis the end, so farewell (from 'Katinka') } *Friml*
[illegible] } *Phillpo*
ORCHESTRA
Symphonic Poem, 'The Preludes' ..... *Liszt*

'IS Life anything but a series of Preludes to the song that Death begins?' That is the question asked by the poet Lamartine in his work, *Les Préludes*. He pictures the bliss of Love, and the tempests of Life that wreck human [illegible]

The unhappy one takes refuge in quiet retirement, away from his fellow-men, but when the trumpet calls him to action, he flings himself [illegible] the fight, finding in battle the full realisation [illegible]

[illegible] application to Liszt and in the Symphonic Poem which we are now [illegible] he very graphically depicts the described in the poem

5.15 THE CHILDREN'S HOUR: Tales from Chaucer II.—'The Man of Law's Tale.' 'A Game of Golf' by Sheila E. Braine (from 'Young England,' by permission of the Pilgrim Press)

6.0 A WELSH INTERLUDE
Readings: 'Eifion Wyn,' by Saranod
J. MORGAN THOMAS (Baritone)
Cwm Pennant ..... *Trad.*
Sol y Blodau ..... *arr. Gwynn Williams*

6.10 Local Radio Societies' Bulletin

6.20 London Programme relayed from Daventry

6.30-11.0 *S.B. from London* (9.30 Local Announcements)

2ZY MANCHESTER. 384.6 M. 780 kc.

12.0-1.0 Gramophone Records

2.30 London Programme relayed from Daventry

3.30 MOLLIE HARGE (Pianoforte)
Waltz in F ..... } *Chopin*
Scherzo, Op. 39 }
Arabesque, Op. 45, No. 1 ..... *Leschetizky*
Etincelles (Sparks) ..... *Moszkowski*

3.45 London Programme relayed from Daventry

4.0 ORCHESTRAL MUSIC relayed from the Piccadilly Picture Theatre. Conducted by STANLEY C. MILLS

5.0 RONALD TURNER (Baritone)
[illegible] Colours ..... *Charles Wood*
Birds in the High Hall Garden ..... *Somervell*
Port of many Ships ..... *Keel*
A Lover's Garland ..... } *Parry*
Love is a babie ..... }

5.15 THE CHILDREN'S HOUR. Two Songs from Holiday Dreams '[illegible]' 'By the Lake' and The Glade, sung by Harry Hopewell. Grand Waltz,' and 'Romance. [illegible] Kensington Gardens' (*Braly*), played by Eric Fogg

6.0 London Programme relayed from Daventry

6.20 Royal Horticultural Society's Bulletin

6.30 *S.B. from London*

7.45 A VIOLIN RECITAL by MARIE WILSON
Slow Movement in E ..... *Mozart*
Rondo in G ..... *Mozart, arr. Kreisler*
Prelude and Gavotte, from Sonata, No. 6, in E (unaccompanied) ..... *Bach*
Sicilienne and Rigaudon ..... *Francoeur, arr. Kreisler*
Air on the G String ..... *Bach, arr. Wilhelmj*
Spanish Dance ..... *De Falla, arr. Kreisler*



Miss MARIE WILSON
will give a violin recital from Manchester this evening at 7.45

8.15 *S.B. from London* (9.30 Local Announcements)

10.45-11.0 JUPITER MARS
(Entertains at the Piano)

6LV LIVERPOOL. 297 M. 1,010 kc.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

3.0 CRANE'S MATINÉE CONCERT
Relayed from Crane Hall
MARJORIE KENNEDY-FRASER in 'Songs of the Hebrides'

3.45 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR: 'School!' but not really!). 'The School' (*Richard Hughes*), told by Auntie Muriel. Followed by Uncle Phil and some School Songs. 'Walking to School,' a Poem by Ethel Turner, and 'School,' a Song composed by Auntie Muriel

6.0 London Programme relayed from Daventry

6.20 Royal Horticultural Society's Bulletin

6.30-11.0 *S.B. from London* (9.30 Local Announcements)

(*Wednesday's Programmes continued on page 514.*)



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VENO'S LIGHTNING COUGH CURE
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Wednesday's Programmes cont'd (Mar. 14)

2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M.

12.0-1.0 Music [illegible] Gramophone Records

[illegible] London Programme relayed from Daventry

5.15 The Children's Hour [illegible] Coode Yeo borough on National Dances [illegible] Springs by Miss M. M. Hattersley

6.0 London Programme relayed from Daventry

6.20 Royal Horticultural Society's Bulletin

6.30 *S.B. from London* (9.30 Local Announcements)

11.0-12.0 DANCE MUSIC

The Bradford Telegraph and Argus Novelty Orchestra relayed from the Winter Gardens, Bradford

Music by Will Sanderson and his Syncopators

6FL [illegible] 272.7 M. 1,100 kC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.15 The Children's Hour Another Gnome Story, "Macaroni" (*Mabel Marlowe*), told by Mabel Harding. "Valse Absurdienne" (*Holbrooke*). Romp "Work Bravely," played by Hilda France. Request Songs by Wal Hartley

6.0 London Programme relayed from Daventry

6.20 Horticultural Bulletin

6.30-11.0 *S.B. from London* (9.30 Local Announcements)

6KH HULL. 294.1 M. 1,020 kC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

4.15 Mayfair Dance Gramophone Lecture Recital

5.15 The Children's Hour

[illegible] London Programme relayed from Daventry

6.20 Royal Horticultural Society's Bulletin

6.30-11.0 *S.B. from London* (9.30 Local Announcements)

6BM BOURNEMOUTH. 326.1 M. 920 kC.

12.0-1.0 Gramophone Records

2.30 London Programme relayed from Daventry

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.30-11.0 *S.B. from London* (9.30 Local Announcements)

5NG NOTTINGHAM. 275.2 M. 1,090 kC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.30-11.0 *S.B. from London* (9.30 Local Announcements)

5PY PLYMOUTH. 400 M. 750 kC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.15 The Children's Hour [illegible] Navy, the Army [illegible] Jones (Bass-Baritone)

6.0 London Programme relayed from Daventry

6.38-11.0 *S.B. from London* (9.30 Mid-week Sports [illegible] Talk)

6ST STOKE. 294. M. 1,020 kC.

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.15 The Children's Hour: Stories "The Poorest Dragon", Poetry, "The School" (*Hughes*) The Answer for Mistress (Violin) "Reverie" [illegible] by (*Troncelli*)

6.0 London Programme relayed from Daventry

6.30-11.0 *S.B. from London* (9.30 Local Announcements)

5SX SWANSEA. 294.1 M. 1,020 kC.

12.0-1.0 London [illegible] relayed from Daventry

[illegible] London Programme relayed from Daventry

[illegible] AN AFTERNOON CONCERT

Roy Hockey (Bass)

The Station Trio: T. D. Jones (Pianoforte), [illegible] (Violin), [illegible] (Violoncello)

5.15 The Children's Hour A Story told in Welsh, and Welsh Folk Songs sung by Magdalen Morgan

6.0 A Welsh Programme

S.B. from Cardiff

6.20 London Programme relayed from Daventry

6.30-11.0 *S.B. from London* (9.30 Local Announcements)

Northern Programmes.

5NO NEWCASTLE. [illegible]

12.0-1.0 —Gramophone Records 2.30 London Programme relayed from Daventry 4.15 [illegible] 5.15 [illegible] 6.0 [illegible] 6.30 [illegible] 8.0 [illegible] 5.15-11.0 [illegible] London

5SC GLASGOW. 405.4 M. 740 kC.

12.0-12.0 Gramophone Records 2.15 Broadcast to Schools: Mr. D. J. Wickenden: The Wedding of Eighth. 3.35 —Rev. Gerald Elliott: "Pioneers of Progress: Robert Owen. 4.0 [illegible] 4.15 [illegible] 5.0 [illegible] 5.15 [illegible] 5.55 [illegible] 6.0 [illegible] 6.20 [illegible] 6.30 [illegible] London. 6.45 —Jewish Organ [illegible] 7.0 [illegible] from London. 7.45 [illegible] Catherine [illegible] 8.0 Vaudeville 9.15-11.0 [illegible] London

2BD ABERDEEN [illegible]

12.0-12.0 Gramophone [illegible] 3.30 Music [illegible] Elementary French Lesson [illegible] 3.45 Women's Part in Village Life in Twelfth Days—VII., by Miss Rosaline Masson 4.0 —Radio Dance Six. Adelle Rose (Mezzo Soprano) [illegible] Opera and Musical Comedy Songs. 5.15 —[illegible] 6.0 [illegible] 6.20 Mr. [illegible] Horticulture. 6.30 [illegible] 8.50 [illegible] Operatic [illegible] 7.0 —S.B. from London 7.40 —Station Octet: Strauss Waltz [illegible] Tales from the Vienna Woods. Artist's Life. The Blue Danube. 9.15-11.0 [illegible] London.

2BE BELFAST. [illegible] 360.1 M.

12.0-1.0 —London Programme relayed from Daventry 2.30 —London Programme relayed from Daventry. 4.0 [illegible] 4.20 Weather Report. 4.35 [illegible] 5.0 [illegible] Harp Recital. [illegible] 5.15 [illegible] 6.0 [illegible] 6.20 London [illegible] relayed from Daventry 6.30-11.0 —S.B. from London

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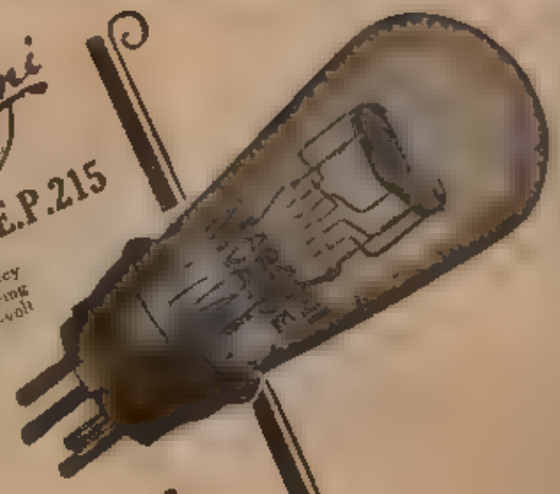
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PROGRAMMES for THURSDAY, March 15

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.) (1,604.3 M. 187 KC.)

10.15 a.m. A Short Religious Service

10.30 (2LO only) Time Signals, Greenwich Weather Report

11.0 (Daventry only) Gramophone Records

12.0 A Studio Concert
The Gershom Parkington Quintet
Mary Congreve (Soprano)

1.0-2.0 The Week's Recital of New Gramophone Records

2.30 Mr Eric Parker, 'Out of Doors from Week to Week—IX, March Butterflies and Moths

AFTER the long winter months, when the colours drain out of the landscape, and all is black and white and grey, the spring comes again to bring all the bright hues out of their hedge-places. The richest and most brilliant colours in Nature's palette are those that the moth and the butterfly wear on their wings, and when the hibernating butterflies awake all the gaiety of spring is in the air again. In this talk Mr Eric Parker will describe the early moths and butterflies, and their homelier relations, the caterpillars.

3.0 EVENSONG
Relayed from Westminster Abbey

3.30 Lenten Address. The Rev. W. H. Elliott, 'The Sunny Side of Life'

3.45 Miss V. Brand: 'Something New from Something Old—Clothes for the Small Boy

EVERY mother, and every father when it comes to paying the bills, knows all the [illegible] of the problem of Little Willie's clothes. If you buy him good clothes, he tears them, cuts them, burns them, pours ink and chemicals over them, or, all else failing, grows out of them long before their due term of service has expired. If you buy him [illegible] clothes, he wears them through [illegible] None of Miss Violet Brand's talks will [illegible] than this one in which [illegible] make the small boy's knickers economically at home.

N.B.—*The Diagram referred to in Miss Brand's Talk of March 8 can be obtained by sending 3½d. in stamps, together with an addressed envelope to the B.B.C., Savoy Hill, London, W.C.2. Please mark your envelopes "Carpets."*

For coupon referred to in this week's Talk, see foot of col. 3.

4.0 The Astoria Orchestra
Directed by Fred Kitchen, from the Astoria Cinema

5.0 An Organ Recital
by Patterman, from the Astoria Cinema

5.15 THE CHILDREN'S HOUR
Count the Cost—'The Money Changers,' from 'Sea Urchins,' by W. W. Jacobs
Violin Solos by David Wise
'The Zoo L.S.D.,' with Leslie G. Mainland as Accountant-in-Chief

6.0 THE B.B.C. DANCE ORCHESTRA
Personally conducted by Jack Payne

6.15 Market Prices for Farmers

6.20 The B.B.C. Dance Orchestra (Continued)

6.30 Time Signal, Greenwich: Weather Forecast, First General News Bulletin

6.45 'Patrol Adventures' by Miss Veronica Erskine, Division Commissioner for North West London, preceded by Guide News, announced by Miss Keith

7.0 Mr Francis Toye: 'Music in the Theatre'



THE AUTHOR OF *THE PLAYBOY*

J. M. Synge, the Irish playwright of whom Mr James Stephens will talk in the 'I Remember' series to-night. This portrait of him is from the drawing by John B. Yeats, which now hangs in the Green Room of the Abbey Theatre, in Dublin.

7.15 THE FOUNDATIONS OF MUSIC
Librarian's Keyboard Music
Played by Angus Morrison (Pianoforte)

Prelude in [illegible]
The King's Hunting Jig
Lavenda
Gavotte in [illegible]
Country Dance
} *John Bull*

7.25 Mr R. B. Lambert: 'Pioneers of Social Progress—III, Robert Owen and the New View of Society'

A HUNDRED years ago the Industrial Revolution had just reached the stage of a Terror. So at least it seemed to some of the most original thinkers of the time, and they set themselves to find a cure for the evil. This evening Mr. Lambert will talk about one of the most original of them all—Robert Owen, the [illegible] and the new system of labour organization that he devised.

7.45 A LIGHT CONCERT
Alice Moxon (Soprano)

The Wireless Military Band conducted by B. Walton O'Donnell

Spanish March, 'Cadiz' ... *Valverde*
Love Must Be ... *Cowen*

7.54 Alice Moxon

On the water
A Dream
} *Grieg*

8.2 Band

Overture to 'Poet and Peasant' ... *Suppé*

8.14 Alice Moxon

[illegible]
Two [illegible] ... *Stanford*
The Hidden Treasure ... *York Bowen*

8.20 Band

Selection from 'H.M.S. Pinafore' ... *Sullivan*

8.38 Alice Moxon

Will o' the wisp ... *Spross*
Faery Song ('The Immortal Hour') ... *Boughton*
Love's Philosophy ... *Quilter*

8.45 Band

[illegible]

9.0 Weather Forecast, Second General News Bulletin

9.15 'I Remember'
Mr James Stephens
'Reminiscences of J. M. Synge'

A DIRECTOR of the Abbey Theatre, Dublin, which it was the most vital dramatic centre in Europe, and the author of [illegible] important plays of the century, John Millington Synge was [illegible] ing figure in the world of twenty years ago. More than any other man he was responsible for the renaissance of the Irish theatre that has gone on to this day, for *Juno and the Paycock* is the literal descendant of *The Shadow of the Glen*. Synge was no cloistered artist working remote from the life of the people; he learnt the language and the ways of the Irish country people by living on Ach [illegible] amongst the simplest of them all, and when his work was produced he stood up to all the [illegible] that it sometimes raised. Mr. James Stephens, the poet and author of 'The Demon Lover,' 'The Charwoman's Daughter,' and [illegible] knew Synge well. Readers will remember his penetrating article published in *The Radio Times* in connection with the broadcast of Synge's masterpiece, *The Playboy of the Western World*.

9.35 Local Announcements. (*Daventry only*) Shipping Forecast

9.35 CHARLOT'S HOUR - VIII
A Light Entertainment
Specially designed and arranged by the well-known [illegible]
André Charlot

10.30-12.0 DANCE MUSIC: The Savoy Orpheans, and Fred Elizalde and his Music and The Savoy Tango Bands, from the Savoy Hotel

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Thursday's Programmes continued (March 15)

5GB DAVENTRY EXPERIMENTAL

(491.8 m. 610 kc.)

1.10 1.50 [illegible]

3.0 **A SYMPHONY CONCERT**

[illegible]

[illegible] at these Concerts)

[illegible]

THIS [illegible] has as poetic basis Tennyson's [illegible] Elaine, 'the lily maid of [illegible] Lancelot and Elaine (*Idylls of the Kings*).

It opens with a short Introduction for Wood [illegible] in which hints of the coming First Main Theme are heard. This, a long and impassioned melody, is heard from First Violins. On its first phrase much of the working out of the work is based. Prefacing the next section is an accompaniment-*motif* for Woodwind, which is important, for, together with the first phrase of the opening theme, it forms the basis of the subsequent [illegible]. As soon as [illegible] the Second Main Theme (on Violas), with this *motif* persistently accompanying it, the ideas are worked out, and then, in the Coda, the two main themes appear in combination. The First Main Theme's opening notes are used as a repeated bass, with the effect of a funeral knell, reminding us of the last sad journey of the Maid.

4.30 **AN AFTERNOON CONCERT**

From Birmingham

Relayed from Lozells Picture House

THE ORCHESTRA conducted by PAUL RINGER

[illegible] to Rosamunde' ..... *Schubert*

[illegible] *Mendelssohn*

[illegible]

'The Sea Gipsy' ..... *Head*

When dull care ... *Lecerdge, arr. Lana Wilson*

FRANK NEWMAN (Organ)

Selection from 'Rigoletto' ..... *Verdi*

Prize Song from 'The Mastersingers of Nuremberg' ..... *Wagner*

[illegible] *Handel*

[illegible] *Dwight Taylor*

Orchestra

Selection from 'The Belle of New York' *Kerker*

Valse, 'If only I had you' ..... *Hamilton*

5.45 THE CHILDREN'S HOUR (*From Birmingham*)

'The Fir Cone and the Violet,' by Greta Costen

Songs by Ethel Williams (Contralto). Jacko and a Piano. 'Paper Boats.' A Play by John Overton.

6.30 [illegible] FORECAST. FIRST GENERAL NEWS BULLETIN

6.45 THE B.B.C. DANCE ORCHESTRA

Personally conducted by JACK PAY

7.30 **HALLÉ CONCERT**

[illegible]

S.B. from Manchester

THE HALLÉ ORCHESTRA and CHORUS

Conducted by SIR HAMILTON HARTY

(Chorus Master, HAROLD DAWBER)

BELLA BAILLIE (Soprano); NORAH DAEL (Contralto); FRANK TITTERTON (Tenor); ARTHUR CRAMMER (Baritone)

Choral Symphony ..... *Beethoven*

8.25 app. *In the Manchester Studio*

A VIOLONCELLO RECITAL by KATHLEEN MOOR

[illegible]

Sarabande and Allemande... *Bonaldi, arr. Salmon*

[illegible] *Mozart, arr. Trowell*

[illegible] *Popper*



Sir HAMILTON HARTY

conducts the Hallé Concert that 5GB will relay from Manchester today

8.35 app. HALLÉ CONCERT

[illegible]

ARTHUR CRAMMER

Wotan's Farewell and the Fire Spell ('The Valkyrie') ..... *Wagner*

BELLA BAILLIE; NORAH DAEL; FRANK TITTERTON, PERCY HEMSLEY (Tenor), ARTHUR CRAMMER

Quintet and Closing Scene ('The Mastersingers') *Wagner*

9.15 VAUDEVILLE

THE RUSSIAN CORPS OF BALALAIKA

and

TWO OLD SPORTS

9.35 10.0 [illegible]

[illegible]

Polonaise in D ..... *Wieniawski*

10.0 [illegible]

10.15 11.15 **A SHROPSHIRE PROGRAMME**

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

The Cobbler and Jackass
The Origin of Simnel Cakes
The Giant and the Cobbler
} (from 'Shropshire Folk Poem and Legend') *Peel*

Choir

Choruses

Arm Thee
Storm Joy
} *Walford Davies*

Part Song, 'O Peaceful Night' *German*

Orchestra

March Rhapsody on Original Themes [illegible]

WILLIAM HUGHES

Reading from Chapter V [illegible] (Squire Griffin and [illegible] *Weyman*)

Choir

[illegible] *Hely*

Part Song, 'Lo, for the [illegible] ..... *Gerrado*

Orchestra

Torch Dance (from music to 'Henry VIII') *German*

(Thursday's Programmes continued on page 516.)



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Thursday's Programmes cont'd (March 15)

(Continued from page)

5WA CARDIFF. 353 M. 850 KC.

Broadcast to Schools
Mrs. D. Fountain Dobson: 'Children of Long Ago—The Saxons'

3.0 London Programme relayed from Daventry

4.0 London Programme, relayed from Daventry

5.0 A Short Song Recital
by
Kathleen Proctor (Contralto)
Arise, O Sun ..... *Maude Crosse Day*
Trees ..... *Oscar Rasbach*
Wonder ..... *Herbert Oliver*
The Leaves and the Wind ..... *Frances Lemar*

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.30 *S.B. from London*

6.45 For Carl Gundry: A Talk by Mrs. Trevor Thomas, County Commissioner for the Rhymney Valley

7.0 *S.B. from London*

7.45 NEWPORT CHORAL SOCIETY
The Second Concert of the Eighth Season
Relayed from the Central Hall, Newport
Orchestra
Overture, 'Fingal's Cave' ..... *Mendelssohn*

8.0 'WAR AND PEACE'
A Symphonic Ode for Sol., Chorus, and Orchestra
by C. Hubert H. Parry
Dorothy D'Oisay (Contralto), Parry Jones (Tenor);
The Choir of the Newport Choral Society
Conductor
Introduction
Bass Solo. Deep in the dark pit
Male Chorus. Strike now! plot
Contralto Solo. Aye, let Hate and Pride counsel
Female Chorus. Be strong, brothers, for the struggle is fair
Soprano Solo and Chorus. 'Blow, trumpets, solemnly sadly blow'
Soprano Solo and Chorus, 'Ring the tidings far and wide'
Tenor Solo, 'After tumult, rest'
Quartet, 'Sing the glories of peace'
Chorus, 'Forward, through the glimmering dark'
Quartet and Chorus, 'Grant us Thy peace, Lord'

9.0 Weather Forecast, News

9.15 NEWPORT CHORAL SOCIETY CONCERT
(Continued)
Orchestra
Norwegian Dances ..... *Grieg*
Caroline Hatchard and Orchestra
Where the bee sucks ..... *Sullivan*
With Chorus, The night is calm and cloudless ('The Golden Legend') ..... *Sullivan*
Thomas Bates
Over Here (An Irish Fantasie Song) ..... *Charles Wood*
Captain Stratton's Fancy ..... *Deems Taylor*
Orchestra
Nocturne ('Lyric Suite') ..... *Grieg*
Chorus
Eight-Part Song, 'Song of the Volga Boatmen' ..... *arr. Gardiner*
Dorothy D'Oisay
Three Old English Songs
Come, sweet love ..... *Dowland, arr. Keel*
Cradle Song ..... *Byrd*
Hark, the echoing air ..... *Purcell, arr. M. Hall*
Parry Jones and Orchestra
O Paradise ..... *Meyerbeer*
Prize Song ('The Mastersingers') ..... *Wagner*
Orchestra
Intermezzo ..... *Rimsky Korsakov*

9.55 Local Announcements

10.30-12.0 *S.B. from London*

2ZY MANCHESTER. 384.9 M. 780 KC.

12.0-1.0 Gramophone Records

4.30 Music by the Stanton Quartet
Overture to 'The Merry Wives of Windsor' ..... *Nicolai*
Selection from 'The Emerald Isle' ..... *Sullivan and Cellier*
Entr'acte, 'Laughing Eyes' ..... *Finck*

5.0 'Something New from Something Old: Clothes for the Small Boy,' by Miss V. Brand

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.20 Market Prices for Local Farmers

6.30 *S.B. from London*

6.55 'Pioneers of Social Progress—III. Robert Owen and the New View of Society,' by Mr. R. S. Lambert

7.15-7.25 *S.B. from London*

7.30 HALLÉ CONCERT
From the Free Trade Hall.
Relayed to Daventry Experimental
The Hallé Orchestra and Chorus
Conducted by Sir HAMILTON HARTY
Chorus Master, Harold Dawber
Bella Baillie (Soprano), Norah Dare (Contralto), Frank Titterton (Tenor), Arthur Cranmer (Baritone)
Choral Symphony ..... *Hall*
'There are four Movements in the Symphony, the last of which is very broken in character, very dramatic. This Movement introduces soloists and a chorus, and has given the work its name of Choral Symphony.'
Of the first three Movements each is ... Composer full ... with the ... resources of ... and ... music expressible ... could be expressed in another way.
These follow the ... of boisterous ... (with an interval ... of charming rustic ... simplicity), and the song ... gravely beautiful.
Slow Movement
Without any pause we pass into the Last Movement. With a shock we hear all the Wind Instruments and the Kettle-drums bursting into the cloistered peace.

8.25 app. *In the Studio*
A Violoncello Recital by Kathleen Moor
Sarabande and Allemande ..... *Senaillé, arr. Salmon*
Minuet in C. ..... *Mozart, arr. Tertis*
Tarantella ..... *Popper*

8.35 app. HALLÉ CONCERT
(Continued)
Agnes Cranmer
Wotan's Farewell and the Fire Spell ('The Valkyrie') ..... *Wagner*
Bella Baillie, Norah Dare, Frank Titterton, Percy Bellbury (Tenor), Arthur Cranmer
Quintet and Closing Scene ('The Mastersingers') ..... *Wagner*

S.B. from London

9.30 Second General News Bulletin (9.45 Local Announcements)

Thursday's Programmes (cont'd March 15)

8.50 [illegible]
A [illegible] in Two Scenes by H. E. L. MELLERSH
[illegible] W. E. DUDEMAN
[illegible]
Barbara's opinion of her brother-in-law was [illegible] overjoyed at the prospect of his sister-in-law about the house for an indefinite period
[illegible] possible [illegible] on the part
10.30-12.0 *S.B.* [illegible]

6LV LIVERPOOL. 197 M. 1,010 KC.

3.0 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30-12.0 *S.B. from London* (9.30 Local An[illegible]

2LS LEEDS-BRADFORD. 277.8 M. & 282.1 M. 1,080 KC. & 1,190 KC.

2.30 BROADCAST TO ELEMENTARY SCHOOLS
Mr. W. P. WELFITT, 'The History of our [illegible]: The Story of Pottery'
3.0 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30-12.0 *S.B. from London* (9.30 Local An[illegible]

6FL SHEFFIELD. 272.7 M. 1,100 KC.

2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from D[illegible]
6.30-12.0 *S.B. from London* (9.30 Local An[illegible]

6KH HULL. 294.1 M. 1,020 KC.

2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30-12.0 *S.B. from London* 9.30 Local An[illegible]

6BM BOURNEMOUTH. 376.1 M. 930 KC.

2.30 London Programme relayed from Daventry
6.0 FOR FARMERS: Major T. SEALY GIBBS, 'Some more Cattle and Sheep Ailments'
6.15 London Programme relayed from Daventry
6.30 *S.B. from London*
6.45 For Girl Guides: Arms of the Girl Guide [illegible] Short Nature Study Talk
7.0-12.0 *S.B. from London* (9.30 Local An[illegible] announcements

5NG NOTTINGHAM. 326.2 M. 1,090 KC.

2.40 [illegible]
Prof. H. H. SWINNERTON, 'The Deserts, Seas, and Glaciers of the Nottingham District—IX. The Salt Lakes of Newark'
3.0 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30-12.0 *S.B. from London* (9.30 Local An[illegible]

5PY PLYMOUTH. 400 M. 750 KC.

2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR. A Zoological Pro[illegible]
6.0 London Programme relayed from Daventry
6.30-12.0 *S.B. from London* (9.30 Local An[illegible]

6ST STOKE. 294.1 M. 1,020 KC.

2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30-12.0 *S.B. from London* (9.30 Local An[illegible]

5SX SWANSEA. 294.1 M. 1,020 KC.

2.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 For Swansea Boy Scouts
6.15 London Programme relayed from Daventry
6.30 *S.B. from London*
7.45 *S.B. from Cardiff*
9.0 WEATHER FORECAST, NEWS
9.15 *S.B. from Cardiff*
10.25 Local Announcements
10.30-12.0 *S.B. from London*

Northern Programmes.

5NO NEWCASTLE. [illegible]

2.30 —London Programme relayed from Daventry. 5.0 Light Orchestral Concert conducted by J. Arnold Eccles from the Queen's Hall Picture House. 6.0 —Relay from the Carlegeon Hills. 6.15 Children's Hour. 6.0 [illegible] W. Winslow, 'Manures for Root Crops'. 6.45 [illegible] 6.30 [illegible] 7.45 —A Dublin Programme (Charles [illegible] 1745). 8.0-12.0 —S.B. from London.

2SC GLASGOW [illegible]

3.0 Mid-Week Service conducted by the Rev. Frank [illegible] 3.15 [illegible] Nature's Mellow [illegible] 3.35 [illegible] Millburn [illegible] and their Women [illegible] 4.0 [illegible] chestra. Albert Ferguson [illegible] 5.0 [illegible] Old —IV. by Violet Brand. 5.15 [illegible] 5.58 Weather Forecast for Farmers. 6.0 —[illegible] New Savoy Picture House (Organist, Mr S. M. Leech). 6.30 [illegible] 6.45 [illegible] 7.0 [illegible] 7.45 [illegible] Alexander Mc[illegible] (Baritone). Mrs. Shand (Pianiste). 8.0 —London. 8.35-12.0 London.

2BD ABERDEEN. 500 M. 300 KC.

2.30 —London Programme relayed from Daventry. 5.15 Children's Hour. 6.0 London Programme relayed from [illegible] 6.15 March Programme [illegible] 6.30 [illegible] from London. 6.45 Mr. William Brown, 'Lamb Dysentery'. 7.0 —S.B. from London. 7.45 —Concert, Relayed from the Music Hall. Norman Allin Bass. John Henry (Entertainer). Massed Male Voice Choirs. Station Orchestra, conducted by Paul Ashton. 7.45 Orchestra. 7.55 Norman Allin and Orchestra. 8.0 —Miriam Lisette and Orchestra. 8.10 —John [illegible] 8.20 [illegible] 8.30 Norman Allin 8.40 [illegible] 8.50 Massed Male [illegible] 9.0 [illegible] 9.35 [illegible] 10.0 Songs and Stories of [illegible] Mr. [illegible] (Soprano). 10.30 Dance Music by A. Leslie and his Orchestra relayed from the New Palais de Danse. 11.15-12.0 —S.B. from London.

2BE BELFAST. 306.1 M. 980 KC.

2.30 —London Programme relayed from Daventry. 4.30 Dance Music. Leon Whiting and his Mixed Band, from the Plaza. 5.0 —Miss Florence Irwin 'Spring Songs'. The Making of Wood, plain, painted, varnished, and polish. 5.15 [illegible] 6.0 London Programme [illegible] try. 6.30 [illegible] from London. 7.45 [illegible] Station Orchestra. 8.12 [illegible] Anita Vaughan. 8.24 [illegible] 8.35 [illegible] Anita Vaughan and Dinah Evans. 8.52 —Orch[illegible] London.

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PROGRAMMES for FRIDAY, March 16

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 kC) (1,604.8 M. 187 kC)

10.15 a.m. A Short Religious Service

10.30 (*Daventry only*) Time Signal, Greenwich Weather Report

11.0 (*Daventry only*) Gramophone Records

11.30 A SONATA RECITAL
NANCY PHILIPPS (Violin)
[illegible]
Sonata for Violin and Pianoforte (in one Movement) *Delius*
Sonata for Violin and Pianoforte *Mozart*

12.30 AN ORGAN RECITAL
By EDNA C. HOWARD
Organist and Director of the Choir, Highgate Wesleyan Church
From St. Mary-le-Bow Church
Prelude and Fugue in B Minor *Bach*
Choral Prelude on a theme by Tallis *Harold Darke*
Canzonetta in A Flat *Wolstenholme*
First Movement, Sonata in G Minor (No. 42) *Merkel*

1.0-2.0 Lunch Time Music by the Hotel Metropole Orchestra
Leader A. MANTOVANI
From the Hotel Metropole

3.0 Mr. ERNEST YOUNG and Mr. [illegible] COLLINSON: 'Empire History and Geography'

3.25 Musical Interlude

3.30 Mr. ALLEN WALKER: 'London's Great Buildings—IX. Greenwich and Chelsea Hospitals'

BOTH built by Wren, both founded by monarchs, London's two Royal Hospitals are amongst the most gracious and picturesque of all her buildings. In the afternoon's talk Mr. Allen Walker will tell the history of the two foundations, and describe the historic buildings as they are now.

3.45 Musical Interlude

3.50 CONCERTS FOR SCHOOLCHILDREN
Arranged by the PEOPLE'S CONCERT SOCIETY
In co-operation with the B.B.C.
Fifth Concert of Eighth Series
Relayed from the Battersea Town Hall
A Performance of the Opera
DIDO AND ÆNEAS
By HENRY PURCELL [illegible]

HERE is a seventeenth-century Opera by our great British composer, who was Organist of the Chapel Royal to Charles II, James II and William and Mary, as well as Organist of Westminster Abbey for [illegible] years.

The chief characters are:
Dido [illegible] Queen of Carthage (Soprano)
Belinda, her Lady-in-Waiting (Soprano)
A Sorceress (Mezzo-Soprano), and
Æneas, a Trojan Prince (Tenor, or High Baritone)

The [illegible] opens [illegible]. A [illegible] while on a voyage is driven [illegible] to the coast of North Africa. He is welcomed by Dido, who longs for love of [illegible].

Act I. A spiteful sorceress, who hates the Queen, plans to send to the Prince a messenger, who shall pretend to come from Jove himself, and shall command Æneas to depart from Carthage at once. The plot is carried out. Æneas is about to set sail.

Act II. The sorceress's [illegible] Dido is broken-hearted at Æneas's departure, and has ordered her funeral pile to be made. Though he is willing to risk Jove's displeasure by staying, she bitterly rejects his offer, declaring that 'No repentance shall reclaim The injured Dido's slighted flame.'

He goes, and she stabs herself upon the funeral pile, which then consumes her body.

4.45 Musical Interlude

5.0 Miss [illegible] An Eye-witness's account of the Lord Mayor's Show for Ladies and Fountains

5.15 THE CHILDREN'S HOUR
Invitations have been issued to all members [illegible] to a party in the Studio at 5.15 p.m.

6.0 FRANK WESTFIELD'S ORCHESTRA
From the Prince of Wales Playhouse, Lewisham

6.30 [illegible] GREENWICH, WEATHER REPORT, and LATEST GENERAL NEWS BULLETIN

6.45 FRANK WESTFIELD'S ORCHESTRA [illegible]

7.0 Mr. PERCY SCHOLES, the B.B.C. Music Critic

7.15 THE FOUNDATIONS OF MUSIC
ELIZABETHAN KEYBOARD MUSIC
Played by AGNES MORRISON (Pianoforte)
[illegible] *Sweelinck*
Quando Dolcheen [illegible] } *Peter Phillips*
Galliard

7.25 Professor C. H. DESCH: Metals in the Use of Man—III. Cutlery and Tools

THE working of steel was in use in Homer's time, and Damascus blades, beautifully patterned and enormously [illegible]. Christendom as well as [illegible] Richard, and how She [illegible] centre of the trade.

7.45 A SONG RECITAL BY EMILIA CONTI
Song of Venus ('Venus's Thoughts') *Eddi*
[illegible] ('The Snowflake') [illegible]
Sweet Nymph, come to thy lover [illegible]
Song from an Opera [illegible] *De Antia*
[illegible] } *Howe*
The [illegible] Maid



AN ELIZABETHAN NOBLEMAN'S ARMOUR

This suit of armour, which once belonged to the first Earl of Dorset, is a beautiful example of the perfection of the armourer's art. Professor Desch will describe the many forms of steelwork in his talk this evening at 7.25.

Relayed from the [illegible] Prince's, Mac End
MAY HEADLEY, Soprano; MAURICE COLE (Pianoforte)
THE NEW QUEEN'S HALL SYMPHONY ORCHESTRA
Conducted by Sir LANDON RONALD
[illegible] Overture
Le Cygne' ('The Swan') for 'Cello and Orchestra
Maurice Cole and Orchestra
Second Pianoforte Concerto [illegible]

ABOUT three weeks ago [illegible] Second Piano Concerto. Yet it is one of the most popular of all his works of this kind.

Saint-Saëns was a fine pianist and, in fact, when his Second Concerto was [illegible] Paris nearly sixty years [illegible] he himself took the solo part, while his friend Rubinstein made one Parisian [illegible]

The First Movement [illegible]

The SECOND MOVEMENT, *Quick and playful*, is a dainty piece of work. The opening (plucked strings, to an undercurrent of drum rhythm, is a charming way of launching a Movement. In a moment the Piano sets its capricious dance going, and we know we are in for a jolly time.

The THIRD MOVEMENT (*Molto Allegro*) is also a very lively piece, in the style of the exhilarating Tarantella.

MAY HEADLEY and Orchestra
Air and Cabaletta (from 'La Traviata') ..... *Verdi*

ORCHESTRA
Prelude to Act III of 'Lohengrin' ..... *Wagner*

9.0 WEATHER FORECAST. SECOND [illegible] NEWS BULLETIN (In Interval)

9.15 NATIONAL CONCERT
[illegible]
ORCHESTRA
[illegible] Symphony ..... *Schubert*

IF any Symphony has found its way to the hearts of all, it is surely this Symphony by Schubert.

Almost all Symphonies consist of four movements, but this is an exception. Only two Movements and a sketch of a third are known to exist. Probably, Schubert, always busy on a great many works, forgot all or lost interest in it. He never [illegible] completing the first two Movements.

In the FIRST MOVEMENT sadness and wistfulness alternate with tender optimism.

The SECOND MOVEMENT is a beautiful outpouring of serene and comforting music.

MAY HEADLEY
Voce di Primavera ..... *Johann Strauss*

ORCHESTRA
[illegible] from 'Sylvia' [illegible] *Delibes*

10.15 Local Announcements, (*Daventry only*) Shipping Forecast

10.20 Topical Talk

10.35 VARIETY
HELEN WILSON BARRETT (Entertainer)
EFFIE KALISZ (Pianoforte)
J. WOODSMITH (Entertainer at the Piano)

11.0-12.0 (*Daventry only*) DANCE MUSIC: ALFREDO and his BAND, and the NEW PRINCES ORCHESTRA, from the New Princes Restaurant

Friday's Programmes continued (March 16)

5GB DAVENTRY EXPERIMENTAL

(491.8 m. 610 kc.)

TRANSMISSIONS FROM THE LONDON STUDIO ARMEY WHERE OTHERWISE STATED.

3.0 AN ORGAN RECITAL
By Marjorie Renton

Organ [illegible] Chelsea
[illegible] Church

[illegible]
Melody in F
Evening Bells
Minuet in G (My love is blooming)

[illegible]
Lament
Caprice
Toccata in F (Symphony V)

Margaret Lewy
Bluebells from the Ulverscroft
O that it were so
Tes Yeux (Thine eyes)

[illegible]
Voluntary in G Minor
Andante
Festival Prelude

Drumb
Rachmaninoff
Fidus
Frank Bridge
Hahey
Stanley
Smart
Franck

4.0 THE B.B.C. DANCE ORCHESTRA
Personally conducted by Percy Pitt
Jimmy Handley (Entertainer)
Ivan Firth and Phyllis Scott (Duets)

5.45 THE CHILDREN'S HOUR (From Birmingham)
More about Terry in "Paladore" by Robert Songs by Mrs. [illegible] Songs of Long Ago (Violin). Where Fact and Fancy Meet—The Wonderland in the Sky by Helen M. Enoch

6.30 TIME SIGNAL, Weather Forecast
[illegible] Postmaster-General's Address

6.45 LIGHT MUSIC
Joseph Lauren's Violin
The Savoy Octet

Overture
Valse: Bonne nuit Spes
Medley
Ask you to [illegible]
A [illegible]

Light Music
Flower
Barry

7.2 Octet
Intermezzo No. 1 in D from "The Jewels of the Madonna"
Wolf-Ferrari

7.10 [illegible]
[illegible]

7.18 Octet
[illegible] Fairy Queen
Leoncavallo

7.28 Medley Tunes
My love is like a red rose
Yoobler do lach
arr. W. Hubert Davies
Martin Shaw

7.34 Octet
Panorama and Waltz from "Sleeping Beauty"
Tchaikovsky

7.48 Joseph Lauren
Waltz of Sadness, "Valse Triste"
Mazurka, No. 1
Sibelius
Hahey

7.48 Octet
Selection from Wilfred Sanderson's Songs
arr. Boyce



Phyllis Tibbetts (left) and Molly Hall act in *Sardines for Tea* and *Taking the Liberty*, the two short plays that will be broadcast from Birmingham tonight.

8.0 TWO SHORT PLAYS
From Birmingham
"SARDINES FOR TEA"
A Comedy by Gladys Joiner
Produced by Stuart Vinden

[illegible] Phyllis Tibbetts
[illegible] Gladys Joiner
Mr. Bond [illegible] Wortley Allen
Boy [illegible] Stuart Vinden

Martha Spanner [illegible] spinster who keeps a failed little huckster shop. The cheap little bell above the shop door tinkles, announcing the entrance of a short, stout, cringing, but kindly body, Mrs. Catchum. She is welcomed by the fussy little spinster

8.25 TAKING THE LIBERTY
A Play by W. [illegible]
Lipscombe

[illegible] Stuart [illegible]
[illegible] W. [illegible]
[illegible] John M.
Burton (a Butler) Wortley Al[illegible]

The scene is the flat of a bachelor with taste and leisure. Bill is present, and his butler, who is very agitated, is endeavouring to [illegible]

9.0 VAUDEVILLE
From Birmingham
Albert Day
This Is [illegible]
Lyons Rosettes
(Impressions of Famous Artists)
Gable and Banks (Entertainers)

9.30 A PIANOFORTE RECITAL
by
Frank Laffitte

The Island Spell (from Decorations for Piano)
Sonata in E Minor
Allegro moderato. Non troppo presto. Con molto [illegible]
John I[illegible]

10.0 Weather Forecast, Second General News Bulletin

10.15 DANCE MUSIC: George Fisher's Kit Cat Band, from the Kit Cat Club

11.0–11.15 Alfredo and his Band, and the New Princes Orchestra from the New Princes Restaurant

(Friday's Programmes continued on page [illegible])



Friday's Programmes continued (March 16)

5WA CARDIFF. 353 M. 850 KC.

12.0 1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

4.45 [illegible] A Meet-up Pool

5.0 TEA DANCE relayed from the Carlton [illegible]

5.15 THE CHILDREN'S HOUR 'The V[illegible] of Dr Doolittle' by Hugh Lofting [illegible] by Mabel Marks

6.0 AN ORGAN RECITAL By ARTHUR F. S[illegible] Relayed from the Central Hall, Newport

[illegible] Minor [illegible]

The Swan [illegible]

Selection from 'Carolina Rhapsody' *Macnaghten*

6.30 11.0 *S.B. from London* (10.15 Local An[illegible]

2ZY MANCHESTER. 384.9 M. 780 KC.

3.0 [illegible] London

[illegible] Minor

[illegible]

[illegible] Suite Sigurd

[illegible] Prelude, No. 3 *Warlock*

Improvisation and [illegible]

3.25 London Programme relayed from Daventry

3.45 Music by THE STATION QUARTET

Overture, 'The Burlesque' *Suppé*

3.55 BROADCAST [illegible]

Reading, 'Harold, the Last of the Saxon Kings' by Lord Ly[illegible]

4.0 Prof. T. E. PEET, 'The Dawn of History—IX, Italy, the Etruscans and [illegible]

4.20 QUARTET

March, 'Lorraine' [illegible]

Waltz, 'Gold and Silver' [illegible]

Suite of Waltzes [illegible]

Selection, 'Around the World' [illegible]

5.0 Mr. HENRY HOPKINS, 'Violins: Their History and Charm. I'

5.15 THE CHILDREN'S HOUR

6.0 ORCHESTRAL MUSIC relayed from the Theatre [illegible]

6.30 *S.B. from London*

6.45 ORCHESTRAL MUSIC (Continued). Directed by MORRIS DOKE

7.0 [illegible]

7.45 VARIETY

8.[illegible] THE 'DUDS' CONCERT PARTY

W. H. MACMILLAN

[illegible]

PHYLLIS HOPE

PAULINE PARRY

W. [illegible]

[illegible]

9.0 WEATHER FORECAST. NEWS (9.15 Local An[illegible]

9.20 MILESTONES OF MELODY

JIMMIE FISHER, Soprano

[illegible]

THE STATION ORCHESTRA, conducted by T. H. Morris

10.20-11.[illegible] *S.L. from London*

6LV LIVERPOOL. 297 M. 1,010 KC.

12.0-1.0 London Programme relayed from Daventry

3.10 Studio Reading

3.15 BROADCAST TO SCHOOLS:

Mr. GEOFFREY W. PAGET, 'Adaptations in Nature: III. Adaptations to life underground.

[illegible]

5.[illegible] London Programme relayed from Daventry

5.15 [illegible]

6.0 London Programme [illegible]

6.30 11.0 *S.B. from London* 10.15 Local An[illegible]

2LS LEEDS-BRADFORD. 277.8 M. & 262.1 M. 1,080 KC. & 1,190 KC.

12.0-1.0 London Programme relayed from Da[illegible]

3.0 London Programme relayed from Daventry

3.45 BROADCAST TO SECONDARY SCHOOLS

Dr. [illegible], Daventry: 'The Geographical Position of the British Empire—(c) Via Canada, U.S.A. and the Pacific Ocean'

4.15 A CONCERT

[illegible]

[illegible]

CECIL MASON (Pianoforte)

RONALD GOURLEY: Music and Humour

5.0 London Programme relayed from Daventry

5.15 CHILDREN'S HOUR. A Froggy Evening

6.0 London Programme received from Daventry

6.30 11.0 *S.B. from London* (10.15 Local An[illegible]

6FL SHEFFIELD. 272.7 M. 1,100 KC.

12.0 1.0 London Programme relayed from Da[illegible]

3.0 London [illegible]

5.15 Tu[illegible]

6.0 London Programme relayed from Daventry

6.30 11.0 *S.B. from London* (10.15 Local An[illegible]

6KH HULL. 294.1 M. 1,020 KC.

12.0 1.0 [illegible] received from Da[illegible]

3.0 [illegible] played from Daventry

5.15 [illegible] CHILDREN'S H[illegible]

6.0 London Programme relayed from Daventry

6.15 [illegible] Tu[illegible]

6.30 11.0 *S.B. from London* 10.15 Local A[illegible]

6BM [illegible] 325.1 M. 920 KC.

12.0 1.0 [illegible]

3.0 [illegible] relayed from Daventry

5.0 [illegible] 'Mrs. Sludons'

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 11.0 *S.B. from London* (10.15 Local An[illegible]

The musical annotations in the programme pages of 'The Radio Times' are prepared under the direction of the Music Editor, Mr. Percy A. Scholes.

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5NG NOTTINGHAM. 275.2 M. 1,090 KC.

12.0-1.0 London Programme relayed [illegible] Daventry

3.0 [illegible] relayed from Daventry

5.15 [illegible] HOUR

6.0 [illegible] from Daventry

6.30 11.0 *S.B. from London* 10.15 Local An[illegible]

[illegible] [illegible] 400 M. 750 KC.

12.0-1.0 London Programme relayed from Daventry

[illegible] London Programme relayed from Daventry

3.30 [illegible]

[illegible]

3.45 [illegible]

5.15 [illegible]

6.0 [illegible] Programme relayed fr[illegible]

6.30 11.0 *S.B. from London* 10.15 Local An[illegible]

6ST STOKE. 294.1 M. 1,020 KC.

12.0-1.0 A Gramophone [illegible] Bach

2.20-2.45 [illegible]

Mr. [illegible]

[illegible] with Vocal [illegible]

[illegible]

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S [illegible]

6.0 London [illegible] received from Daventry

6.30 11.0 *S.B.* [illegible] London (10.15 [illegible]

5SX 6WANSEA. 294.1 M. 1,020 KC.

12.0 1.0 London [illegible] relayed from Daventry

3.0 London Programme relayed from Daventry

3.30 B[illegible]

Mr. B[illegible] [illegible]—IV. Of What are we to [illegible]

3.50 London Pro[illegible]

5.15 THE CHILDREN'S HOUR

6.0 [illegible]

6.30 *S.B. from London* 10.15 Local [illegible]

11.0-12.0 [illegible] Relayed from the Autumn [illegible]

Northern Programmes.

5NO NEWCASTLE. 312.5 M. 960 KC.

12.0-1.0.—Gramophone Records. 3.0.—London. 5.15.—Children's Hour. 6.0.—Organ Recital. 6.30-11.0.—S.B. from London.

5SC GLASGOW [illegible]

3.15 [illegible] 3.50 [illegible] 5.0 [illegible]

5.15 [illegible] 5.58 [illegible] 6.0 [illegible]

6.20 [illegible] 6.45 [illegible] 6.50 [illegible] 7.45 [illegible]

[illegible] 8.0 London. 10.25-11.0.—Living Scottish Composers. Scottish Dance Music).

2BD ABERDEEN [illegible]

11.0-12.0 [illegible] 3.0 [illegible]

3.30 [illegible] 3.50 [illegible] 5.45 [illegible]

[illegible] 5.15 [illegible] 6.0 [illegible]

6.10 [illegible] 6.45 [illegible] 6.50 [illegible] 7.45 Living Scottish Composers. Scottish Dance Music). Works. 8.0 London. 10.25-11.0 Glasgow.

2BE BELFAST. [illegible]

12.0-1.0 London. 3.0 London. 5.15 Children's Hour. 6.0 Organ Recital. 6.30-11.0 London.



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PROGRAMMES for SATURDAY, March 17

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 kC.) (1,604.3 M. 187 kC.)

10.15 a.m. A Short Religious Service

10.30 (*Daventry only*) Time Signal, Greenwich

1.0-2.0 The Carlton Hotel Octet directed by Reber Taffornier, from the Carlton Hotel

2.55-4.35 app. **ENGLAND v. SCOTLAND**

4.35 app. THE CARLTON MASON SEXTET

Dorothy Greene

I know a bank } *Morris Shaw*
Song of the Palanquin Bearers } *Hackbarth*
Song *Morton Shaw*

4.43 Sextet

Selection from 'Rigoletto' ..... *Verdi*

IN any Selection from Rigoletto we are sure to find two or three tunes that, as soon as the work was produced (in Venice, three-quarters of a century ago), were whistled all through the city. We shall almost certainly hear the Duke's gay song about women, *Questa o quella*, telling how one is as good as another to him; his uncomplimentary ballad, *La donna è mobile*—*Woman is fickle*, and the ecstatic *Caro nome*, the love song of Gilda, the heroine whom she calls upon the 'dear name' of her lover (the Duke, who has pretended to be a poor student). The detached, deceiving notes at the opening of this song make it easy to [illegible]

4.54 Dorothy Greene

A Green Cornfield .. } *Head*
The Fairies Dance
The Little Dreams
A Funny Fellow

5.2 Sextet

Reverie *MacDowell*
Three Irish Dances *Lee*

5.15 THE CHILDREN'S HOUR

St. Patrick's Day—An All-Irish Programme which will include Irish Folk Songs by Oona Kavanagh

'The Fenian Knight,' a story of Ancient Erin

'Old Customs and Superstitions' and 'Wit and Humour' from 'The [illegible] Irish Life' (*George A. Birmingham*)

6.0 The Carlton Mason Sextet

Ronald Chivers (Baritone)

Sextet

Gavotte in D *Rameau*
Spanish Dance, No. 5 *Moszkowski*

6.10 Ronald Chivers

My Rose of Lorraine ..... } *Clutsam*
When all the world is young .. } *Brewer*
Love *Johnson*

6.28 Sextet

Fantasia on Irish Airs ..... *Mulder*

6.30 Time Signal, Greenwich, Weather Forecast. First General News Bulletin

6.59 Ronald Chivers

For me alone } *Squire*
The Dream Canoe
The Stockrider's Song *Lyons*



ST. PATRICK'S DAY

This is St. Patrick's Day, and the occasion is reflected in the broadcast programmes. Reproduced above is the mosaic of the Saint, with Brigid and Columba, in the outer lobby of the Houses of Parliament.

2.55-4.35 app. **ENGLAND v. SCOTLAND**

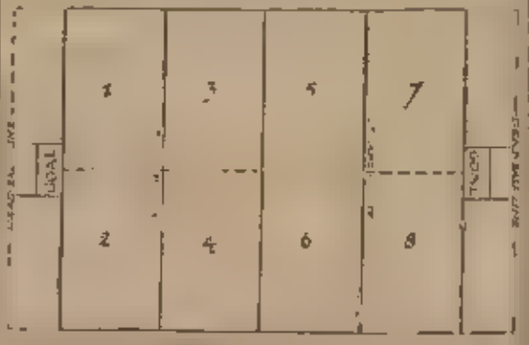
A Running Commentary by Capt. H. B. T. Wakelam on the Rugby International Match

Relayed from Twickenham

FOR the Englishman as for the Scottish Rugby enthusiast, all the other International matches of the year are eclipsed in importance by the crowning struggle for the Calcutta Cup. Now is Twickenham so crowded, and never do enthusiasm rise to so frenzied a pitch as when the men of Scotland are in action on its green turf, and the destination of the Cup is being fought out. Today's match has the added interest—if any added interest were necessary—that it will go far to determine whether England takes pride of place in the Championship this year.

But in this more than in any other match, the game's the thing: and all thoughts of points and places are left behind in the mere ardour for victory over the other side that rages on every man on the ground as soon as the first whistle goes, the new ball soars aloft on its maiden voyage through the air, and the white shirts and the blue flash up and down the field.

Below is the plan from which listeners to the broadcast narrative can follow the game.



7.0 M. Basil Maine Next Week's [illegible] first Music

7.15 THE FOUNDATIONS OF MUSIC

[illegible] By [illegible]

Played by Angus McPherson, Piano

[illegible] John Dowland and [illegible] Morley [illegible]

Fayne would I wed [illegible]
Worster Brag [illegible]

7.25 Sports Talk: Mr. [illegible] Nickalls: The Varsity Boat Race

THE Boat Race is now only a fortnight away and with the coming of the crews to Putney to start the final and critical stage in their training, interest in it becomes more real and acute. In this talk Mr. G. O. Nickalls, who, with Mr. J. C. Squire, will again this year broadcast the running commentary on the race itself, will give his impressions of the present form of the two crews and discuss which of them is more likely to develop into a winning eight before the great day arrives.

7.45 PROGRAMME OF IRISH MUSIC by

The Band of H.M. Royal Marines

Conducted by Lieut. R. F. O'Donnell, Lieut. B. Walton O'Donnell, and Lieut. F. [illegible] O'Donnell

Relayed from the Guildhall, Portsmouth

8.30 **IRISH MUSICAL FESTIVAL**

arranged by

The Gaelic League of London

Relayed from

The Queen's Hall

Clann na Gaedheal Pipers Band

War Pipes

Una O'Connor Recitations

Songs { [illegible] } *Percy Lee*
Ballad of Fr. [illegible] *W. B. Yeats*

Dunnchadh Mac Cuilinn (Traditional Singer)

Macdonnaith Chuar Chaluim

Pilgrim na sobhan domh og *arr. Dr. A. Brereton*

Art Darley (Violin)

The Boys of Wexford
Double Jig
The Coolin
Follow me up to Carlow

Accompanist, Agnes MacHale

9.0 Weather Forecast and Second General News Bulletin

9.15 Writers of Today: Miss Ruby M. Ayres reading from her own Works

THERE are some millions of people who will require no introduction to the writings of Miss Ruby M. Ayres. For the sake of the rest it will be enough to tell them that she is the author of some of the most popular romances of recent years, from 'Richard Chatterton' [illegible] to [illegible] and that she is to read for her popularity at first hand tonight.

9.30 Local Announcements (*Daventry only*) Shipping Forecast

9.35 **VAUDEVILLE**

Rae da Costa and Partner (Syncopated Numbers),

John Henry (Yorkshire Comedian),

[illegible]

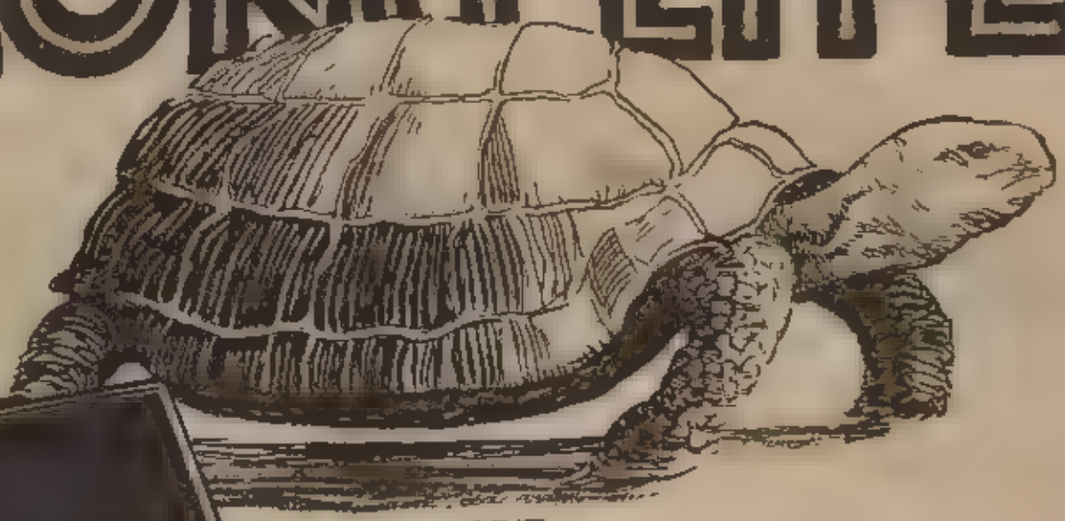
John Whitley and Arthur Hemsley

Entertainers

10.30-12.0 DANCE MUSIC. The Savoy Orpheans, and Fred Elizalde and his Music, and the Savoy Tango Bands, from the Savoy Hotel

Saturday's Programmes continued on page 524.

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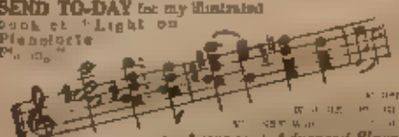


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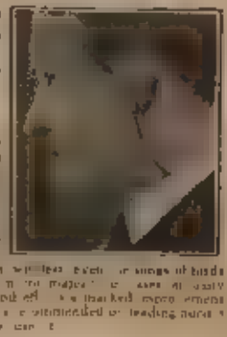
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24-3-25.

Saturday's Programmes cont'd (March 17)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

(Continued from page 23)

3.30 A BALLAD CONCERT

From Birmingham

JOHN ADDISS (Tenor)

Sing no more ladies ..... *Arthur*
Love sounds the alarm ..... *Purcell*
From the Land of the Sky-blue Water ..... *Cadman*

OWEN LOWES (Violin)

Cherry Ripe ..... *arr. Cyril Scott*
Sarabande and Tambourin ..... *Leclair*

DORIS LORTON (Contralto)

High upon the Hill ..... *Somervell*
A Night Idyll ..... *Liddle*
Tell me, Gipsy ..... *Lee*

JOHN ADDISS

Blue Sky and Wild Rose ..... *Eric Coates*
Come into the Garden, Maud ..... *Lee*
To Daffodils ..... *Quilter*

OWEN LOWES

Second Slavonic Dance ..... *Dvorak, arr. Kreisler*
Polish Fantasie (Rhapsody) ..... *Szczepanowski*

DVORAK was very proud of the fact that he was a Slav. Once when he visited [illegible] to receive an honorary degree and to conduct a work of his own, he wore [illegible] German and printed his name Herr Dvorak.

His nationality is nowhere more apparent than in his Slavonic Dances, which overflow with high spirits and the joy of life.

ONE of Dvorak's pupils was Sitzenghis, and the affection of the master for the popular pupil no doubt helped to increase that of his countrymen for his native Piedmontese songs and dances.

The Four Piedmontese Impressions, originally written for Violin and Orchestra, has melodies which, whilst not actually songs of the people, are cast in the folk-style.

DORIS LORTON

Songs my mother taught me ..... *Dvorak*
Elegy ..... *Ysaye*

4.30 THÉ DANSANT

From Birmingham

HAROLD TURLEY and his BAND

Relayed from Winnoah's Prince's Café

MASON and ADDISS (Entertainers with a Piano)

5.45 THE CHILDREN'S HOUR (*From Birmingham*). 'The Wonderful Word,' by Mildred Forster. Margaret Ablethorpe (Pianoforte). 'Paddy's Land,' by Frances Batchis. Gabriel Lavelle (Baritone) in Irish Songs.

6.30 TIME SIGNAL, GREENWICH: WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.45 LIGHT IRISH MUSIC

From Birmingham

THE BIRMINGHAM STUDIO ORCHESTRA, conducted by FRANK CANTELL

Overture to an Irish Comedy ..... *Ansell*

GABRIEL LAVELLE (Baritone)

Norah O'Neale ..... *arr. Hughes*
Fontenoy Feast ..... *arr. Fox*
The Ballynure Ballad ..... *arr. Hughes*

7.16 ORCHESTRA

Irish air from County Derry ..... *arr. Grainger*

THE BIRMINGHAM STUDIO CONCERTS

Part Songs

The Dear Little Shamrock ..... *arr. Hughes*
The Last Rose of Summer ..... *Turle Lee*

ORCHESTRA

Selection from 'The Lily of Killarney' ..... *Benedict*

7.35 GABRIEL LAVELLE

Down by the Sally Gardens ..... } *arr. Hughes*
I know my Love ..... }
The Maid of the Sweet Brown Knowe ..... }

ORCHESTRA

Reminiscences of Ireland

8.0 Mr. JAMES STEPHENS reading from his books

ALTHOUGH he is probably best known as the author of The Crock of Gold, all the admirers of Mr. James Stephens would be prepared to maintain that 'The Demi-Gods' from which he will read to-night, is an even better book. A fantasy full of poetry and humour, it tells the adventures of three angels who came down to earth (in Ireland, of course) and walked the roads with a tinker and his daughter, gaining much wisdom on their way. At last two of them resumed their shining raiment and their great plumed wings and flew back whence they came. Nothing could be more appropriate to the day than this typically Irish work of a writer who, whilst essentially [illegible] of the old Irish legend and myth.

8.30 DANCING TIME

THE B.B.C. DANCE ORCHESTRA

Directly Conducted by JACK PAYNE

JACK PAYNE and his ORCHESTRA and JOE [illegible]

MASON and ADDISS (Entertainers)

9.15 Miss RUBY MILLER (Soprano) [illegible] Works

10.0 [illegible] FORECAST, SPECIAL NEWS BULLETINS

10.15 Studio Ballet [*From Birmingham*]

10.20-11.15 [illegible]

From Birmingham

THE MIDLAND STRING QUARTET

FRANK CANTELL (1st Violin), ELSIE STELL (2nd Violin), ARTHUR KENNEDY (Viola), LEONARD [illegible] (Violoncello)

Quartet in D Minor ..... *Mozart*
(1) Moderately quick (2) Slow (3) Minuet (4) Fairly Quick

RENEE HILLIER (Contralto)

Perpetual Song (with String Accompaniment) ..... *Van Amen*
Phidylé ..... *Delius*
A Celtic Lullaby ..... *Thew*
In the Garden of the Seraglio ..... *Dorn*
Flower Children ..... *Bryan*

QUARTET

Molly on the Shore ..... *Grainger*

MOLLY ON THE SHORE is the name of an old Irish reel, and the composer has made his piece out of this and another reel, 'Temple Hill.' His use of the orchestra will be found to be vivid and highly coloured. Percy Grainger was born at Melbourne in 1883 but during the war took on American nationality. One of his friendships is commemorated in the British Folk Music Settings, of which this piece is one; they are "lovingly and reverently dedicated to the memory of Edvard Grieg."

Saturday's Programmes cont'd (March 17)

5WA CARDIFF. 353 M. 850 KC

2.55 London Programme relayed from Daventry
5.15 The Children's Hour St. Patrick's Day
6.0 London Programme relayed from Daventry
6.30 *S.B. from London*
7.0 Mr. [illegible] A Poor Man Tours Italy
7.15 *S.B. from London*
7.25 Captain A. S. Burge Rugby Correspondence and Comments
7.45-12.0 *S.B.* [illegible] 9.30 Local Announcements, Sports Bulletin

2ZY MANCHESTER. 384.6 M. 780 KC

2.55 London Programme relayed from Daventry
5.15 The Children's Hour
6.0 London Programme relayed from Daventry
6.30 *S.B. from London*
7.0 Mr. [illegible]
7.15 *S.B. from London*
7.25 Mr. [illegible]
7.45 A GILBERT AND SULLIVAN PROGRAMME
The Argentine Station Orchestra
Conducted by T. H. Morrison
Selection from "The Yeomen of the Guard"
Selection from "The Gondoliers"
Recitations from the Poems of W. S. Gilbert
Captain Reece of the Mantelpiece
[illegible]
The Judge's Song
To the Terrestrial Globe
[illegible]
Selection from "The Pirates of Penzance"
More Poems by W. S. Gilbert
[illegible]
The Sorcerer's Lament
[illegible]
Selection from The Mikado
9.0-12.0 *S.B. from London* 9.30 Local Announcements, Sports Bulletin)

6LV LIVERPOOL. 297 M. 1,010 KC

2.55 London Programme relayed from Daventry
5.15 The Children's Hour
6.0 London Programme relayed from Daventry
6.30 *S.B. from London*
7.0 *S.B. from Manchester*
7.15 *S.B. from London*
7.25 Mr. Ernest Edwards ("Bee") Sports Talk
7.45 *S.B. from Manchester*
9.0-12.0 *S.B. from London* (9.30 Local Announcements; Sports Bulletin)

2LS LEEDS-BRADFORD. 277.8 M. & 252.1 M. 1,080 KC & 1,190 KC

2.55 London Programme relayed from Daventry
5.15 The Children's Hour
6.0 London Programme relayed from Daventry
6.30 *S.B. from London*
7.25 *S.B. from Manchester*
9.0-12.0 *S.B. from London* (9.30 Local Announcements, Sports Bulletin)

6FL SHEFFIELD. 272.7 M. 1,100 KC

2.55 London Programme relayed from Daventry
5.15 The Children's Hour
6.0 Organ Recital relayed from the Albert Hall
6.30-12.0 *S.B. from London* (9.30 Local Announcements, Sports Bulletin)

6KH HULL. 294.1 M. 1,020 KC

2.55 London Programme relayed from Daventry
5.15 The Children's Hour
6.0 London Programme relayed from Daventry
6.30-12.0 *S.B. from London* (9.30 Local Announcements, Sports Bulletin)

6BM [illegible] 326.1 M. 920 KC

2.55 London Programme relayed from Daventry
6.30-12.0 *S.B. from London* 9.30 Local Announcements, Sports Bulletin

5NG NOTTINGHAM. 275.2 M. 1,090 KC

2.55 London Programme relayed from Daventry
5.15 The Children's Hour
6.0 London Programme relayed from Daventry
6.30-12.0 *S.B. from London* 9.30 Local Announcements; Sports Bulletin)

5PY PLYMOUTH. 400 M. 750 KC

2.55 London Programme relayed from Daventry
5.15 The Children's Hour St. [illegible] Day "All About Pandy," by Fred [illegible] (farmer)
6.0 London Programme relayed from Daventry
6.30-12.0 *S.B. from London* 9.30 Items of Naval Information, Sports Bulletin, Local Announcements

6ST [illegible] 294.1 M. 1,020 KC

2.55 London Programme relayed from Daventry
5.15 The Children's Hour
6.0 London Programme relayed from Daventry
6.30-12.0 *S.B. from London* (9.30 Local Announcements; Sports Bulletin)

5SX SWANSEA. 294.1 M. 1,020 KC

2.55 London Programme relayed from Daventry
5.15 The Children's Hour
6.0 London Programme relayed from Daventry
6.30 *S.B. from London*
7.0 Mr. J. W. Thorpe "Association Football Topics"
7.15-12.0 *S.B. from London* (9.30 Local Announcements, Sports Bulletin)

(*Saturday's Programmes continued on page 527*

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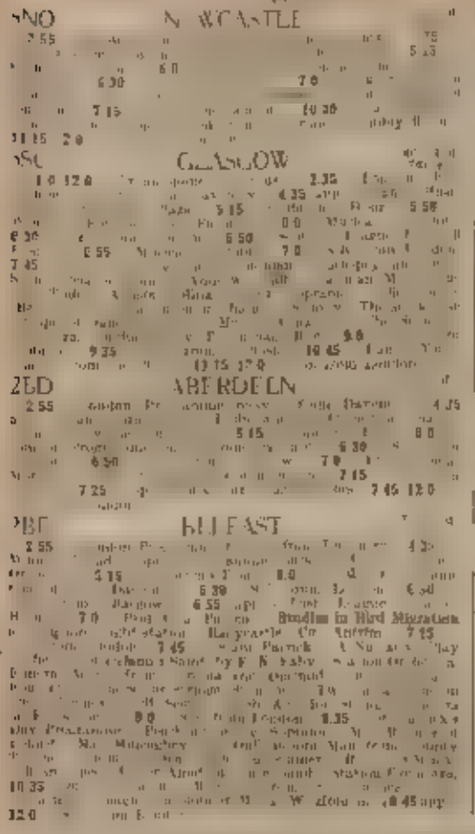
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Saturday's Northern Programmes.



For St. Patrick's Day.

(Continued from page 486)

uproarious delight. They first nudged one another as those accents stole on their avid ears, then they heartily punched each other on the knee and, finally, they could no longer contain themselves, but, in the voice of the very thunder itself, they howled: "Who ate Saint Patrick's dinner?"

Away, as at the ends of the earth, the men of Lusk had coincided with the men from Rush.

In an instant that parcel of China was an uproar. It was a whirl of tough fists on tough jowls. It was a batting and a battering: a

knees and their tongues hanging out with the drought.

In the morning they were carried before [illegible] Justice—an ancient man, clad all [illegible] web, and with gentle, brown eyes that glowed as from delicately-carven ivory. He listened with scrupulous attention to the story as it was elucidated by an army of interpreters, [illegible] which was [illegible] looker-on [illegible] speculation, and, finally, with undisguised approval.

dinner was abstracted.

One thousand four hundred and some odd years, he was told.

The Judge then addressed the Court. He began by extolling the anc[illegible] continued by glorifying Saint Patrick, he concluded by praising the men of Rush and Lusk. He pointed out that, although the antagonistic parties, none of t[illegible] cerned bore the very name of the ancestor himself. That the men of Lusk had fought to commemorate the pilfering of the ancestor's dinner. That the men of Rush had denied [illegible] Court itself [illegible] remotest chance that the honoured [illegible] had ever been stolen. That [illegible] proceedings [illegible] had cost [illegible] pounds, [illegible] a bowl[illegible] [illegible] Saint Patrick's Day [illegible] faithfully reverencing the ancestor even after the lapse of nigh fifteen hundred years, was one that should be an example to the youth of China, where, when a paltry century or two has passed away [illegible] an ancestor was unremembered and unextolled. He dismissed the case against the saviors, directing that the Court, aided by a public subscription, should bear the costs [illegible] both these Masters his blessing and his compliments. Thus it was, and should be.

Publications Subscription Scheme.

The B B C has instituted a subscription scheme for the convenience of listeners who wish to avoid the trouble of applying for individual pamphlets from time to time. The scheme only applies to the three classes of pamphlets mentioned below, and listeners may subscribe for any of the series or consecutively for all of them. The names of forthcoming pamphlets and other relevant details will be published in "The Radio Times" and elsewhere from time to time.

SCHOOL PAMPHLETS. issued in January, April, and September before the beginning of the three sessions of Talks and School Broadcasts

This Session's Pamphlets.

Schools Syllabus.
Secondary Schools Syllabus
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French Manual.
Out of Doors from Week to Week.
Empire History and Geography.
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April.
Armida.
Così Fan Tutte

May
Manon Lescaut

Subsequent.
The Girl of the Golden West
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NOTE. The above scheme does not prevent any listeners obtaining individual pamphlets as formerly, 2d. post free. In particular, applications are invited for the libretto of the opera Armida, which is to be broadcast from 5GB on April 16, and from London, Daventry, and other stations on April 18.

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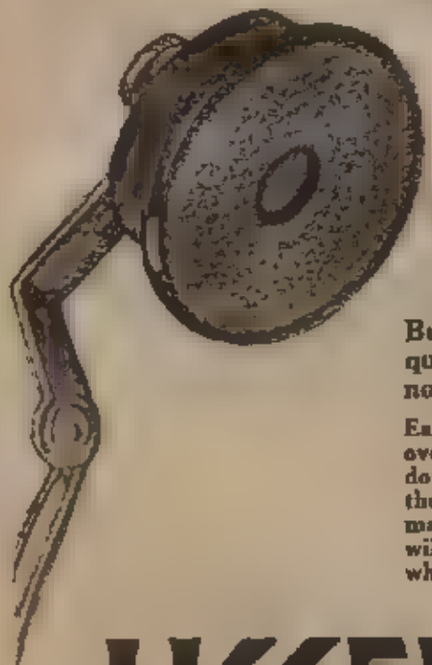
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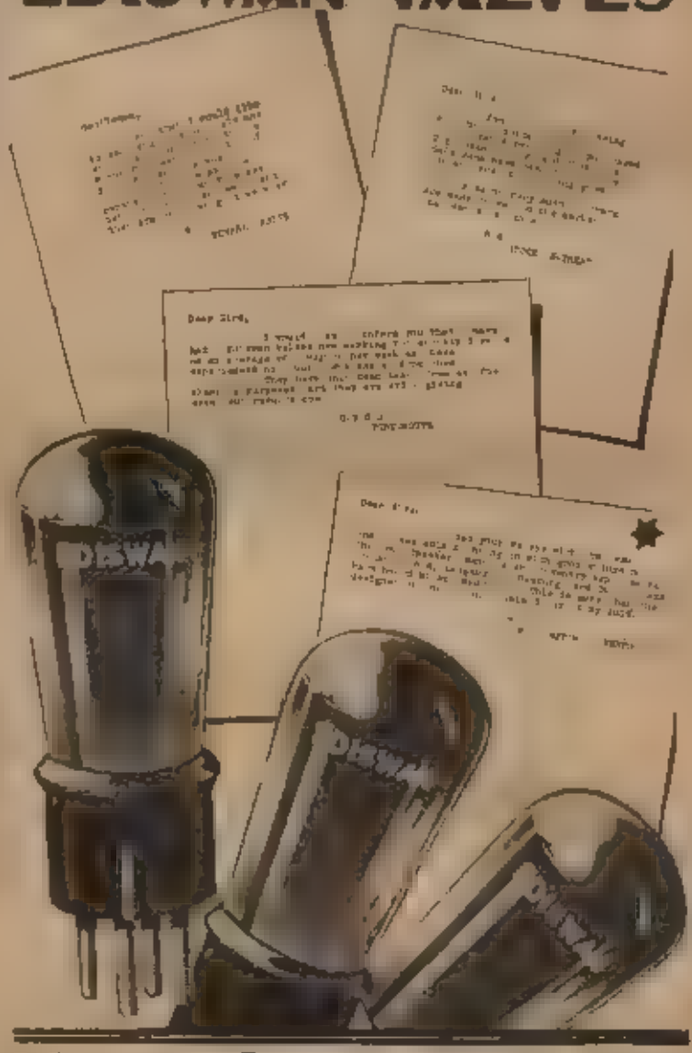
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M.C. 333

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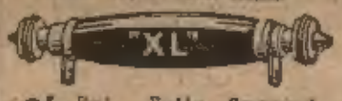
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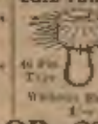
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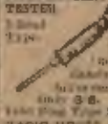
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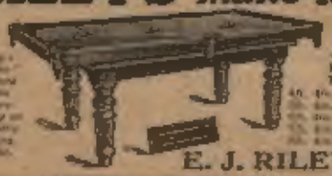
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